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VOL XXXIII.—NO. 4.

NEW YORK, WEDNESDAY, JULY 22, 1896.

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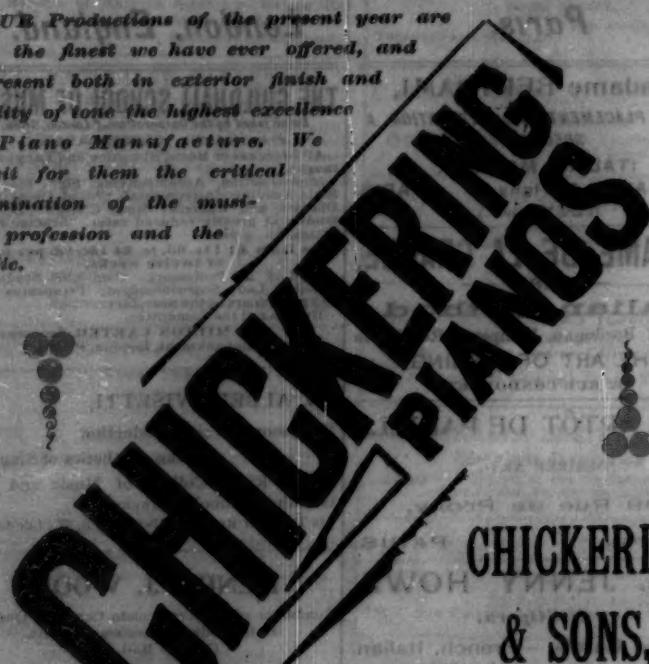
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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, July 7, 1896.

NOTICE.—Everything about Paris in these columns or on page 3 is reproduced every week in the London edition of THE MUSICAL COURIER, giving those who need it an English as well as an American clientele.

Single copies, 37 Avenue de l'Opéra, 37 Rue Marbeuf, 224 rue de Rivoli, 8 Clément-Marot, Paris.

THOUGHTS OF IMPRESARIOS.

DEAR Mr. Grau, is there any real top or bottom to this craze for public life by women?

Oh, yes. The real stuff gets to the top by beginning at the bottom.

Good, very good! Wisdom cooked in wit and quickly done. The axiom is fine. What are the facts in the case?

Well, this Paris is headquarters, so called, the Holy See of the singing culte. You have here some 800, 900, 1,000 would-be prima donnas. Of these I have already seen, say, thirty, and among those—

At least ten—?

Not one!

! ! !

What do you want?

I want an efficient, all round, capable prima donna; a woman of looks and presence, with a voice better than 99 per cent. possess, music knowledge, dramatic knowledge; one who can act and sing, keep keys and cues, magnetize an audience, make people crazy (if but for a season), and fill my houses. In short, I want the real stuff, one who has begun at the bottom and is already at the top. I am looking for the giants.

But it is cruel to expect all that of débuts, students, how can—?

I do not "expect" it, I need it. I am not providing positions for singers, you know, I am providing prima donnas for audiences. We would all like to do everything for everybody, of course, but unfortunately we cannot. A girl who needs a silk corsage for an occasion does not buy a cotton one for the sake of pleasing the seller.

What's the matter with those students that you see?

They call gall courage, vanity genius, and a couple of months' studio top-dressing preparation.

Many of them, though, have beautiful voices and are pretty.

I am not a teacher or an expander. I am an impresario.

Your giants are liable to death, marriage, deformity, or rejection by a capricious public. Why not prepare understudies?

When we want to replace a giant we go place our hands on another giant. No need of a nursery—or of art babies either.

Where are you going to get her?

The real stuff is forging ahead somewhere and will be at the top when we want her.

How, practically, is she doing this?

How have all the great ones done it, A, B, C, D, &c., for years and years? She must sing and sing, get heard, get believed in, create a record, get engagements, fill houses, be talked about, be able to make people hungry for her, and keep on doing it. No matter how much she does this, if she is not the "real stuff" the effort will amount to naught.

If she grows old getting ready for you?

She will then be no use either. So much the worse for her. I am not a provider of happiness, alas! I am an employer of values.

Why don't you take some of those girls, then, who have been trained for and received by the Opera here? Such a person must be ripe for stage work anywhere.

She might and she might not. She is gotten ready here for one opera generally, just to make a début and vary things a bit. She is stuffed and crammed and poked with that one thing in bad French. What earthly use would she be on a stage like the Metropolitan, where we are liable to give four operas a week and make all sorts of changes, before an audience which is there to hear the

singer, not the opera? You see, we *must* have an efficient No. 1 person—a giant. We can't use any other.

What do you think of Mlle. X. as material?

She does not strike me as anything extraordinary. She seems more like a drawing-room lady than an actress, and her voice is not enough to balance that lack, as it has in some exceptional cases. An impresario is not looking for a drawing-room lady. A woman who looked like a washerwoman with the real stuff in her would do much better.

And what of Mlle. Y? She has made some attempts, I believe.

Yea, there you are! Here's the third time she has come to me with no engagement in prospect. She has been heard. She has had chances. Believe me, were she the real thing she would be picked up from one to another. She would never be looking after the first start or two. Such people of different grades of efficiency are being looked for all the time, and in time it is I who would come to seek her. Those people need never come to me, in fact.

Are you ever deceived in women, thinking they were ready for you when they were not?

Oh! oh! oh! and alas! alas! alas!

How so, a man of your experience?

Well, to begin with, there does not seem to be any reasonable means arranged anywhere whereby an aspirant may be seen in harness. There is no trial course before the race. There is no chance for either the impresario's judgment or the singer's qualities to do themselves justice. Excuse a homely phrase. It is like buying a pig in a bag to take a girl from a studio or even from a platform. You fancy her voice is good, you imagine she has instinct, you are impressed by her manners and dressing. I remember a case not so long ago. I would have staked anything on the woman's usefulness, and even power. The opportunity occurred to see her in costume, made up and acting. Heavens and earth! What a disillusion! "What a fall was there, my countrymen!" She was the worst—the worst—oh, my!

If girls could be seen in representation then could one be sure of them as public successes?

Y-e-e-s— No! All of us, the most experienced—and in the theatrical as in the operatic stage—are sometimes mistaken. The public have refused to coincide with the best managing judgments in the world. But the chances are lessened by seeing the actors in stage action.

Why are there not acting schools or actors' clubs sustained by débuts or citizens as part of their preparation, where they could form casts and practice their repertoires every day, and have state days with costume, gas light, orchestra—

Oh, especially orchestra; that makes such a difference! You have no idea—

Well, why are there not such things then?—

Oh, well, I suppose if they ought to be they would be! Here's your Paris, where everything is supposed to be all right. If it is not here, where could you expect it?

Poor benighted, misinformed Mr. Grau! Everything all right in Paris in vocal domains! That's the last! French accent, I suppose, is all right, too, and cannot be learned because it never has been, in this seat of infallibility, this Paris! What a damning creed this is, anyway!

"It would be if it ought to be!"

What a mighty power of progress the experience of these executive men would be if summed into:

"It's needed, and therefore it's got to be!"

If directors and impresarios and managers ever would lift their eyes and scan the big horizon, instead of keeping them eternally glued to the one little patch of earth about their feet, what benefits could they not cause produced?

If when they came to a limitation, a barrier, in the great art road they would only search and find the cause and cure and stir public opinion to it the people would accomplish the rest. They could do anything they liked with public opinion, these men—because they amuse it.

Instead of that, whole chandeliers have to fall out of the ceilings and kill people underneath before they will budge to improve illumination. With a system at their very door for making foreign singers sing French like born French people they look disconsolate and say:

"Ah, if these strangers could only sing French," and though losing money by buying bagged pigs they say contentedly:

"If it was right that we should see the animals, I suppose we would."

Out, out upon it, the whole gang of vaunted practicality! It is snubbed philosophy, after all, that has to push it to its own success.

What are these girls to do, Mr. Grau, when managers and agents, people to whom they might be useful, tell them their only objection to them is that they are débuts? How can they be anything but débuts until they début, and how can they début if prevented because they are only débuts?

That is all nonsense. Men only tell them that to get rid of them, if they find they do not suit. It is an old

excuse. Believe me, if a girl is ready and a manager sees it; he does not care where or how she became so. The trouble is they are not half ready. Why, even with me, when I say "giants" I do not mean giants of reputation and renown, but giants of knowledge, talent, capacity, preparation. With that what would I care where she came from, Finland or the Bowery! On the other hand, all sorts of foreign bolstering will avail nothing in America if she can do nothing with the people when she gets there. So there you are. Reputation helps us as a guide mark or indication, but it is not all-sufficient, as some think. We do not risk on reputation but on what that reputation possibly represents. It represents little enough sometimes, as you know.

But some of the now great singers did not have success at once. Indeed, some of them had to wait—

Ah, yes; but you see they had something to wait on—voice, temperament, looks—something—and had only to wait for the other things. You take lots of these unfortunate girls over here who imagine themselves all ready to go to America, they have absolutely nothing whatever to expect from what they have. They have neither voice, nor health, nor looks, nor physique, nor enough voice for a church sociable, stiff bodies, no act sense, no facial expression—why, nothing! They might wait, even work, till doomsday and go no farther.

They think they have courage—it is only cheek and push. If they had courage, they would go to work right. The right sort of courage would not be fighting agents and managers, it would be fighting faults and ignorance. True courage would be willing to work at the bottom and work up. There is not one of them that is. They all want to go to America and make fortunes and fames. It is all wrong, you know.

But all these teachers teach acting, they—

Poof!

Well, some of them have nice little theatres.

Yes? But it is none of it acting enough. No use these show-off performances once or twice a term. They should be doing that same thing every day once they get a repertory. Act, act, act! They do not have acting enough. It should be followed separately. They do not realize how much they need to act.

Why not talk on that and stir up public opinion to have schools of acting, pantomime, &c.

There are lots of people to do those things who have nothing else to do. I am a very busy man with the other features.

Where is the best place for a girl to make a début?

Over here, if she can. They have more rehearsal. They play three or four operas a year and have nothing to do but rehearse.

What chance is there in America for a supplementary theatre where débuts, good ones, talented and trained, but not experienced, may form casts, be conscientiously trained, and give correct readings of operas without such immense outlay?

Americans don't want to be taught opera nor to watch budding genius unfold. They want to get the dearest novelties earth holds, whether in wine, wife or song, and they pay the highest price possible for the article. Besides such an enterprise would have to be supported by government or millionaires. The first is improbable, the second more so, for the reason above given. Rich people endow schools, colleges, &c., but don't seem to take hold of the theatre idea. Besides, those sorts of things are awfully inartistic.

Of course one does not care to question an authority such as Mr. Grau, but really all those last points are badly founded, based on what is in place of what ought to be.

In the first place, there is no intrinsic reason why the work in the theatre should be awfully inartistic simply because less brilliant than the doings in the New York Opera House. Besides, I don't think that anyone ever accused the doings of the New York Opera House of being so infallibly artistic because brilliant. More than once, I think, we have heard of their being neither one thing nor the other.

Then the only reason ever why rich people do not give to any cause in America is because they are not stirred to it. The supplemental theatre cause is not brought before their eyes as a need. There is nothing they won't endow. They have been taught and trained to give to schools and colleges, that is all.

Again, people as a mass, in any country, are a howling wilderness as to opinion. It is wholly "made ground." Even in America, where they are most intelligent of all, they are trained and told and taught what to think and what to want by leaders, and by the press, and by habit. A great many of them do want to learn operas, and more about music and compositions than is possible for them at present, and many more would want it if they got it. The abnormal gormandise of "dearest novelties" will end in surfeit when the artistic stomach is hurt, and the reaction will be indigestion and ennui that will be hard to cure. There is no reason why food should not be healthy just because pampered folks clamor for higher

spicing. Mr. Grau is right from the standpoint of his activity, but certainly not from that of American needs and yearnings.

What do you think about this war on high prices? It is absurd, you know—wholly on the wrong track. This whole question of prices regulates itself. It is the law of supply and demand. It—

Yes, there is a law of supply and demand in clothing too, for instance. What about the fictitious prices of dress-makers and modistes on the Avenue de l'Opéra and Rue de la Paix?

There is something in that.

• • *

Colonel Mapleson (Jr.), who is allied with the musical interests of London and who has recently established an office here in Paris for artistic observation of the capital, is a man of different temperament and outlook from Mr. Grau.

It will be interesting to see how he views these and kindred subjects, and what he has to say to help the girls.

(Continued next week.)

Paris.

Now, during the examination season at the Conservatoire it may be interesting to know that one of the test piano compositions used in that classic ceremonial was inspired by an American.

M. Edouard de Marini, a young American painter, descendant of another who by the force of art originally created a Marinesque school of poetry, has now by force of his own originality, as applied to painting, created in Paris a Demarinesque school of painting. Aside from many technical theories extremely interesting and valuable to painters, Mr. de Marini's ideas of expression are not limited to the curve of the palette, but extend beyond to the keyboard, or rather to that which the keyboard represents—expression by sound.

An idea of his is that the value of a painting to the eye would be infinitely enhanced by simultaneous accompaniment of music representing the same subject. Indeed, a dream of his, for hours more free from incessant work than the present, is to have an art trinity created from some grand poem, illustrated by noble paintings and accompanied by music. Examples of this union have already been given by the artist before connoisseurs here in Paris, and the results have created both talk and thought.

Well, among other chefs d'œuvre of the Demarinesque school is one of which you doubtless have all heard, as, besides its international reputation, the original hangs in one of your big New York hotels—the New Empire, I think—entitled *La Nymphe*.

Following the art union idea, a Paris composer, well known, M. Michel Rosen, wrote a musical picture of the de Marini painting, and the two were exhibited together, attracting the attention of musicians as well as painters. The imaginative character of the musical composition, its correctness of writing, and its extreme difficulty of a certain genre, recommended it to the musical authorities, and that is how *La Nymphe*, inspired by an American, written by a Frenchman, became incorporated in the test répertoire of the Paris Conservatoire.

An interesting feature of Mr. de Marini's technic is that he does not mix colors on the palette, but places them upon the canvas in minuscule points of color—representing the molecular construction of all substance. The proportions in which these are picked on so as to seem blended is the artist's secret.

It is not *how* things are put on the canvas, though that matters; it is *what* is put on.

Apropos, what is becoming of art, and what is to become of art according to the present Salon? One would be glad to know that there were no jury system connected with this work. Then one could imagine that a lot of blasé, half drunken Latin-Quarter students had vied to see how monstrous they could make parody appear. It all seems like an ugly joke. But think of the art spirit on the part of the committees who are supposed to be representing all the best there is in modern French ideal! Looking at the future in the light of the past, what can they be thinking of to let in some of the things that are there?

One could forgive blue hair, green skies and purple trees. "Idiosyncrasies of technic and search," one might say. But the ideals, the ideals, the inspirations, the thought habit—what are the men thinking about? In what are their minds occupied?

The painting of Salammbo, the Carthaginian priestess, for example. A woman of Carthage, mind you, of the days of old Carthage, a priestess of Carthage, of a heredity of centuries of priesthood, the only daughter of a princely priestly house with thunder and lightning in its veins and cyclones in its blood, and then that man has painted that idea—

What matter how she looked, the priestess of Carthage; what matter what she did; what matter the barbarity of her day—think, think of a group of modern imaginations looking back into that day and that time and that being—

Through the windows of a brasserie on the Boulevard de Sébastopol!

What is their imagination doing anyway, I want to know, by day and by night, under such a sky as to-day's, in such an air, with such a past behind, with such a future before—what are they feeding on? What is to become of art in such minds?

That is not all. The tent scene in the Carthage story is like a corner kodak from the *Opéra Comique* on a premier! Matho like a Bon Marché clerk on an absinthe "tear"! A scene where cyclones of centuries gathering met and broke!

And farther on is a picture of the Last Supper, with Christ surrounded by twelve red-headed Jews! Where in the name of heaven, in his numerous spiritual duties, did Christ find time to hunt up twelve red-headed Jews, just to look nice! This thing looks as if he had selected his "troupe" and that they all sat down nicely and posed for their pictures taken for managerial purposes!

• • *

Frugal French had a chance to see how money is spent in the New World at the Castellane fête. Taste, skill, art and money spelt entertainment for that night. Eight different types of music were employed, and seemed as if par hazard in the fairy palace; Waldteufel's dance music, eighty musicians hidden on river banks to weave their enchanting melodies, fanfares of hunting horns during the feast, two orchestras of tsiganes hidden in flowers making musical perfume, twenty-four girls playing Greek lyres, Pan flutes to honor Phœbus, invisible choruses, trumpets, and the regular Opéra concert orchestra under MM. Marty and Vidal, playing Händel, Lulli, Bach, Gluck, Rameau, &c.

The next fête artistique will be this winter at the Opéra, for the benefit of the Dumas fils monument. Talk of a grand union of artists in a Tour de Nesle with Bernhardt, Mount-Sully, Paul Mounet, Le Bargy, &c.

Apropos of impresarios' deceptions, this case of a prima donna against the director of the Bouffes-Parisiens is in point.

It seems that here not only must the poor manager engage the interpreter chosen by the author, but he must employ the interpreter not chosen by the author. In this case, anyway, the celebrated writer of *Ninette* and other Tales first would and then would not of the charming and seductive sprite who was to be the *Etoile Ninette*!

That was not all, however. In his moment of illusion the operetta king found his star scintillating in voice, act and person, and forthwith autocrated the poor manager into a 60,000 fr. indemnity contract in case of breach of faith. When disillusion supervened—in the full rehearsal season even—the creator of *Ninette* discovered that his scintillating star was but burnt charcoal indeed, adding among other cruel things that she had but "three gestures." Whichever one of them was a habit of pointing the door to a musician no longer in his teens is not stated, but in all events the lady must go! Carried out on a 60,000 fr. bank note, however, incurred by composer to be paid by manager! No fun! Last evening the courts decided that that was as it should be. The little lady invented a new gesture, that of a pretty little thumb to a pretty little nose, the composer skipped off to the Baths, the poor impresario wept between tears, "We'll see!" So there's another fix. At least so on dit.

• • *

Schumann's Carnaval will be played some forty times in the Conservatoire on July 27.

Mr. Gunsbourg is in Russia. A prince of the blood is the latest impresario. S. A. le Prince Constantin (Alfred Ghica), of Roumania, comes to Paris to engage French and Italian, i. e., American, artists to go to the Théâtre National at Jassy. Developments among débuts may be expected. MM. Sallard, Fassé & Co. are aiding in the good work.

Mr. Grau lives just out of Paris when over here, and comes in three times a week. He is very much liked over here by all, and is intimate with the best art authorities. He is hopeful and busy. To-day he is in London. Colonel Mapleson, Jr., has a chance to make a place for himself here if he would turn in and aid in the various vexed questions of prima donna facture. This is his chance. He will probably go to Cairo instead, however, where the Khedival management has been offered him with good inducements to work out from. He has qualities to make him a very useful pilot in the troubled sea if he would only once in a while look toward the rocks instead of all the time at sun and stars. (No, I do not mean "rocks" in the American sense. I mean the difficulties of the situation and the ways out.) His home in Paris is in the aristocratic Henri Martin. M. Gailhard is a fascinating man—young, tall, brown, elegant. Superb stage manager, educated musician, excellent teacher, conscientious toward art effect, good company, kind friend—he has one grave fault in view of foreign education in Paris, of which you will hear later.

La Musique de Chambre, a bridal-looking volume, issued by Pleyel, Wolff et Cie., contains programs of music given in their salles during the past year. Preface by M. Oscar

Comettant and an analytical study by M. Henri Eymieu accompany the collection.

Who do you guess heads the list as composer played the greater number of times? Chopin, 86. Then Godard, 78; Beethoven, 74; Saint-Saëns, 72; Schumann, 70; Massenet, 51; Thomé, 48; Liszt, 47; Mendelssohn, 46; Gounod and Pfeiffer, 42; Grieg, 39; dear Schubert, 38; Mozart, 38; Rubinstein, 27; Wagner, 25.

How funny that list reads! No one could imagine what it represented without being told. In his preface M. Comettant offers a few touching words of tribute to Ambroise Thomas. Among his words cited and created are these:

All comes and goes except that which is *true* in the expression of the arts.

Le beau est la splendeur du vrai.—Plato.

Big art has no school, neither has big criticism.

Beauty is absolute, but varied.

The name of the ballet of the French composer, M. Louis Gregh, which has made such a success in Italy, is Arlette.

A PLEA FOR FRENCH MUSIC JOURNALS.

A word of suggestion to American artists in Paris. When you wish Paris musical journals to aid toward your success in life please remember that every time ink is put to paper in the shape of article, paragraph, announcement or portrait in your interest, it means money, clear money, actual louis and francs out of the actual pocket of the man who does it for you.

The music papers here are not big, selfish, syndicate concerns with big stock capitals and owners off on Mediterranean yachts. They are private affairs owned by simple heads of families, artistic, gentle, painstaking, hard-working men, many of them with many nice children to support. They make sous where you make dollars, and their expenses are unremitting, heavy and inevitable, as anywhere earth over.

More is expected of them than with us, for the French artist is not yet trained to pay as you are, nor does he receive as you do. Nor is the country as large as ours to draw from.

On the other hand, they are most courteous, polite, amiable, generous men, and through that and national pride are limitless in their kindness to us foreigners. Knowing their gentle and ungrasping natures so well, I must beg, now that the tendency is growing toward international exchange in art, that we moneymen Americans do not intrude on that spirit just because it is shown us, and that if money is to be spared anywhere it is not to be spared on the Paris musical journal. Fair is fair the world over, but especially where fair is so very fair, generous and beautiful a thing as is the courtesy of music papers in Paris to American artists.

Mme. Magdeleine Godard, sister of the regretted French composer, herself a violin artist and teacher, leaves this week for London to play at a very recherché society matinée. Great friend of everything English, and allied by many English art interests, Mme. Godard looks forward to her trip with great pleasure.

Miss Merville Mason, who in Paris was a pupil of the young pianist, Albert Lockwood, is in Berlin to sip from the spirits of the masters. The sipping must be wholly musical for a while, as neither the young lady nor her sister speaks a word of German, and the people with whom they are staying do not speak a word of English! May the polyglot *MUSICAL COURIER* throw the shelter of its wing over the children!

The violinist Crickboom, on his return from a brilliant series of fourteen concerts in Spain, leaves at once for Russia, where he is engaged for thirty-five concerts.

Bruneau's Messidor will be played simultaneously this winter at the Monnaie, Brussels, and the Grand Opéra here. Talk of Proserpine (made over) at the Opéra Comique with Delina.

Phryné and Princesse Jaune also for the Monnaie season. Saint-Saëns is in Switzerland. Les Pecheurs de Saint-Jean, of M. Widor, will speak of the life and movement of the fisher folk at Saint-Jean de Luz at the Opéra Comique. M. Dubois has already treated, in harmony, the fishers of Brittany. Messager makes a new version of the Chevalier d'Hermental, while the original will be given at Vienna with Van Dyck. M. Dubois dined with the President of the République this week.

Sympathy for Mr. Maurice Kufferath, of Brussels, on the death of his father. Pupil of Mendelssohn, composer well known and esteemed, M. Kufferath père has been for many years professor of the Brussels Conservatoire.

HOME FOLKS.

See card of M. Léon Jancey on page 3 of this paper. M. Jancey may not appear in America before the middle of September or October. Write him at once, as he will limit his class to a select few and will have pupils from many cities.

Mrs. Hyllested, wife of the Danish pianist, herself a Chicago girl, is here studying singing, or at least continuing the vocal career which was begun before marriage. She

is an extremely pretty woman, bright also, and very appreciative musically. Her husband is at present in Berlin. They meet in London later on, I believe, where he is to play in concert.

Miss Laura Wallon, granddaughter of General Wallon, of New York, before leaving London sang at a musical given for charity under the patronage of the Princess of Wales, the Duchess of Connaught, and the Duke of Cambridge. At the ladies' concert of the New Lyric Club she sang *Nobil Signor*, by Meyerbeer, and a romance from *Mignon*.

A Night Song, by Victor Harris, was sung at the same concert.

The Fourth of July banquet in Paris forged another link between the two republics, both of which have so much to learn, and each so much to learn of the other. The music was not the least part. The band of *La Garde Républicaine* played compositions of four nationalities. Six Americans shared the musical program, the greatest novelty being the singing of Mlle. Edyth Le Gierse to her own harp accompaniment. This young lady's father being French, her mother American, she had fitting frame in the celebration, and a prettier gem could not ornament any gathering.

Mr. Planel, the violinist, an American whose home is in France and wife French, an excellent artist and most charming gentleman to boot; Mme. Marie Bernard (Barna), Mlle. Flora Bartels; Mr. Isham, of the Bostonians, Mr. Devoll were interpreters of de Beriot's *Fantaisie* ballet for violin, *l'Enchanteresse*, a *De Koven* air, *October Ale*, and *Lend Me Your Aid* respectively and respectfully, not to forget *The BANNER* that began with thirteen and has now forty-five stars.

Do not believe any stories you read about patriotism interfering with prima donnas' successes or breaking their engagements. There is latent patriotism, no doubt, poste restante, keeping till called for in the big reservoirs of national nobility; but there is not enough of the living article lying around loose—in theatres, for instance—to interfere with any prima donna living on any stage in any country, who pleased the people and filled managers' pockets. It would take much abstract idea to interfere with the pleasure sense of a nineteenth century man with any name for his country. So do not believe these fables.

When Mr. Grau was asked how he liked Miss Suzanne Adams he replied that he was as much impressed by her modesty as by her talent, that she was about the only person in all his career who refused to go to America in his opera company on the ground that she did not feel yet ready for America.

That is another beautiful thing which M. Jacques Bouhy imparts to his pupils—modesty.

Speaking of modesty always reminds me of Mrs. Dr. Thomas Edwards, of Boston, who for her worth is one of the most modest women in Paris—a perfect flower of it.

A little sketch of this woman was given here on her first coming to Paris a few months ago, but nobody could have known then that she would so speedily have blossomed into the first-class student that she is. Her teachers are warmly enthusiastic over her. Delle Sedie's face lights up when he speaks of her progress, her voice, and especially the calm, gentle obedience with which she works. The Versins assert that she is the best pupil exponent of their sound system that they have had, and they are going to give her a certificate as teacher of it when she returns to America. Mme. Hammer, coach in French deportment, is also extremely interested in her.

There is one thing: she is studying to be a teacher; with a real love of music and tones, analysis, improvement, perfection and all that. So she is released from the necessity of showing theatre manners and affectations, and if all pupils in Paris were like Mrs. Edwards no one would ever have to complain. She will be a boon to her pupils, and can take a high place as educator when she goes home to Boston.

LAST WORDS.

Mlle. Sibyl Sanderson, while resting at the Swiss lakes, has been engaged by Sonzogno for a season of six representations in Milan, commencing September 15. Phryné and Manon are to be given. Saint-Saëns has expressed his satisfaction at this prospect for one of his favorite operas. An arrangement is also pending whereby Mlle. Sanderson makes a tournée through Austria, Germany, Hungary, &c., giving sixty representations. The Russian engagement of \$20,000 for twenty representations has already been recorded here.

Mlle. Sanderson returns to Paris next week to commence the thorough study of all these important rôles with Trabadelo, and the poor man has forsaken his summer vacation at his charming Trouville home to devote himself to the important but by no means unpleasant task.

Harriet Beecher Stowe—"I never thought of such a thing as to make it a book. I just commenced the story and it grew, and grew, and grew—"

What a wealth of wisdom in the mouth of the poor faded soldier of truth and right! What a wealth!

"I never thought of being a prima donna, but I just commenced to study, and it grew, and grew, and grew!"

Those are the people who "begin at the bottom and go to the top."

FANNIE EDGAR THOMAS.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17, JULY 2, 1896.

PREMIÈRE OF GOLDMARK'S CRICKET ON THE HEARTH.
THE "better late than never" principle holds good with the Berlin Royal Opera intendant this season as far as the many prominent novelties are concerned. While we were several months without any, we have had three of them at the close of the season in the month of June alone, and I am very glad to say that to Carl Goldmark's opera, *The Cricket on the Hearth*, which was produced for the first time in Berlin in the Neues Opern Theater (Kroll's) last Saturday night, June 27, was accorded that popular success which was most emphatically denied to the two preceding novelties, *Ruefer's Ingo* and *Waller's Fra Francesco*.

Moreover, the applause grew in intensity from act to act, and brought the now gray haired composer, who had come on from Vienna to attend the final rehearsals and the première of the *Cricket on the Hearth*, no less than fifteen enthusiastic recalls. With Goldmark appeared, after the final fall of the curtain, several times Mr. A. M. Willner, the compiler of the libretto. Whether or no the applause was intended for him also I can of course not tell, but that the compliment was deserved I am almost unwilling to admit. Mr. Willner has fallen the victim to his own imagined superiority to Dickens, upon whom he tried to improve.

It is in the first place not an easy, and in almost all instances I know of, a rather thankless task, to take a form finished and in itself complete work of fiction, or piece of poetry, and remodel it for the purposes of opera libretto. Still less is such a proceeding beneficial when the compiler of the opera book is a rather clumsy versifier, and if he attempts to improve upon the original.

In this case the original, Dickens' charming fairy tale, is so well known to all of you that I need not dwell upon the contents. Where the librettist tried to improve upon the author is in the circumstance that in Dickens' tale the postillion *John* and his wife *Dot* are already the happy parents of a child, while in Willner's opera book the long married couple are still childless, but the long cherished hopes of a prospect of an increase in the family are about to be realized. This idea in itself is not a bad stroke on the part of Mr. Willner, but he spoils it and wearies a sensitive listener by too frequent allusion and reiteration of this private matter.

First the *Cricket* in the opening act comes and sings of the near realization of the couple's most intense wish. How the *Cricket* knows all about it at so early a stage of the proceedings I don't know and can't imagine. Then *Mrs. Dot* appears on the scene and sings for a quarter of an hour about her "sweet secret."

In the second act, when *John* is at the top notch of his furious jealousy, the *Cricket* puts him to sleep, and then whispers into his ears that he is soon to be a happy father, and shows him the phantasmagoria (actually appearing on the stage) of a miniature postillion, the very image of his father. This is the third time we get the unborn son and heir dished up on the stage. To the listener this seems more than sufficient; not so to the librettist, who in the third and final act lets *Mrs. Dot* tell *John* "her sweet secret" in exactly the same words (and of course to the same very charming music of Goldmark) what she told and sang to the audience in the first act. *John*, of course, is half crazy with joy, and full of forgiveness for his wife's playful flirtation with the sailor *Edward Plummer*. Not so the audience, who are soothed only through Mrs. Herzog's clever acting and absolutely charming singing.

Another fault or serious drawback to action is that the *Cricket on the Hearth* does not stay in its place, but comes out upon the stage as a singing fairy in the very conventional and by no means airy fairy form of a ballet girl in flesh colored tights, gauze short skirts, and with a fine pair of wasp's wings. Why in the name of goodness did they not manage this thing in the way Wagner does with his forest bird! The *Cricket* ought to be heard and not to be seen. The entire arrangement of the opera, which is by no means Wagnerian, but rather a step back into the scheme and forms of the old opera, is not to my liking. Everything is dealt with in the old style, and subdivided in numbers, arias, duets, scenes and ensembles, of which latter a quintet in the second act is the musical climax of the entire opera. The arias are almost banal in ver-

biage, and Dickens' spirit, as well as his incomparable humor, is nearly lost sight of. Only in the very close of the opera the fairy *Stimmung* breaks forth in a true Dickens vein.

I have so far spoken almost exclusively of the libretto, and yet the music in a work of the old opera type (to which Goldmark's *Cricket on the Hearth* must be numbered) is or ought to be the main thing. Those who went to listen to the work in the anticipation of hearing a pregnant opera, such as the Orientally colored, glowing and passionate Queen of Sheba, or his still more wonderful magician's music, Merlin, both of which operas you have heard in New York, must have been disappointed. Goldmark in the *Cricket on the Hearth* tries to be, in the best sense of the word, popular, and in this he succeeds. His music throughout almost the entire opera, in almost each of its many "numbers," is very taking and melodious, but it is not original, it is not dramatic, and it is not strong. Some of the critics here found Wagner reminiscences. I did not; least of all in style. How weak, for instance, is the recitative treatment, which is just one of Wagner's strongest points. Not even the orchestration is Wagnerian, for on the contrary Goldmark seems to incline toward the modern French school in instrumentation in this latest work of his, without, however, quite succeeding in gaining the effects and colors which Massenet, Bizet and others know how to produce with sometimes very simple means.

The best musical moments are to my mind the aforementioned quintet, *Mrs. Dot's* "sweet secret" disclosure, and the male distribution chorus in the first act, which breathes a truly Dickensian flavor. Some agreeable, but never original, melodies, some piquant harmonies occur, as they always do in Goldmark's music, but in the third act the invention becomes absolutely trivial, and one of the main themes is a barefaced purloin from the old German folksong, *Weilst du wie viel Sternlein stehen*.

The performance under Dr. Muck's direction was at the première a really superb one, especially with regard to the soloists, of whom Herr Fricke sang *John the Postillion*; Frau Herzog, *Mrs. Dot*; Miss Weitz, *May*, the *Dollmaker*; Sommer, the sailor *Edward Plummer*; the ever humorous Mr. Krolop gave *Tackleton*, to the extreme amusement of the gallery, and Mrs. Gradi¹ appeared in the part of the *Cricket*, instead of Miss Rothauer, who had originally been cast for the creation of the part, but was indisposed and would not sing at the première. Both in voice and a more ethereal stage appearance she would have been a little better suited to the rôle than Mrs. Gradi, who, however, was by no means bad.

That the performance was a great and popular success I mentioned in the opening of this budget, and I was particularly glad of it, because Berlin owes Goldmark some sort of a revenge. His Queen of Sheba has not been given at the Royal Opera House for many years, certainly not as long as I am in Berlin, which is now nearly four years, and his Merlin has never been produced here, on account of Ruefer's opera on the same subject and with the same title. The *Cricket on the Hearth*, however, bids fair to become a fixture in the repertory of the Berlin Royal Opera House.

The Royal Opera closed its hospitable doors last Tuesday night, June 29, for two months, giving its personnel and the chorus and orchestra the usual and much needed summer vacation of two months. At Kroll's, however, the performances will be kept up uninterruptedly all summer, as through the Berlin Industrial Exhibition there are now so many strangers here that it will pay the intendant to keep these performances going.

The very last representation at the Opera House was the finishing one also of the Wagner cycle, of which I reported in my last week's budget, and consisted of an on the whole very clever reproduction of *Die Götterdämmerung*. I attended as a preparation for my soon-to-come Bayreuth pilgrimage, and also in order to hear the "guest" of the evening, the tenor Alfred Oberlaender, from Carlsruhe, in the part of the elder *Siegfried*. That he satisfied my high expectations in this rôle I cannot say, but still, like Schiller's *Mary Stuart*, he can exclaim with regard to himself that he is better than his reputation—at least such reputation as the Berlin papers have been bestowing upon him and his previous performances here during the last week or two. Herr Oberlaender has a commanding stage figure, just such as is needed for an impressive impersonation of Wagner's greatest hero and dragon slayer. If his voice would match in size he would be an ideal *Siegfried*. As it is, however, it does not suffice in volume to fill the not over well adapted auditorium of the Royal Opera House, and the artist, not being used to such large architecture, and probably not hearing himself on the stage, commits that very pardonable and easily understood, but nevertheless fatal, mistake of forcing his vocal organ, whereby it loses much of its natural by no means unpleasant quality. Historically, too, Mr. Oberlaender still owes a lot to his rôle, and I hope the manes of Wagner will forgive him for the occasional slips in the pronunciation of the master's difficult verbiage of the text. Frau Sucher had an exceptionally good day as *Brünnhilde*.

Hilde, and what that means only he or she can understand who has heard our heroine at her best. I was carried away by her leave-taking scene from *Siegfried* in the first act, and by the overwhelming oath episode in the second act, but not quite so much in the tragic-heroic ending, where her physical forces, which were held at highest tension all through the evening, were visibly and audibly on the wane.

The remainder of the cast were the same as in previous performances, viz., Frankel as *Günther*; Moedlinger, Hagen; Schmidt, Alberich. Miss Hledier was sympathetic as *Gutrune*, Frau Goetze convincing and warm in the *Waltraute* scene, and the three *Rhinedaughters*, Misses Dietrich, Rothauer and Deppe, vocally charming as ever. Weingartner conducted with energy and circumspection, and worked out some rousing effects in the orchestra and in the chorus of the *Mannen* in the second act. If we shall witness a like good ensemble performance at Bayreuth this month I shall be both pleased and astonished.

The Siegfried performance which preceded the above described Götterdämmerung representation I could not attend, but I am told on the very best authority that it also was a superb one, and that Weingartner, as usual, greatly distinguished himself.

The guest of the evening was Theodore Reichmann, the still handsome Vienna baritone. His *Walen* is not new to either you or me, and I am therefore only constrained to say that he was reported as being in good voice and that he did not sing more than ordinarily out of pitch.

Another guest who appeared here this week is Miss Wiborg, from the Stuttgart Court Opera House. She is both a charming and an excellent singer, one of the best and favorite pupils of that good vocal and dramatic teacher Miss Nathalie Haenisch, of Dresden. As *Nedda* in *Pagliacci* Miss Wiborg did not create as favorable an impression at the Royal Opera House on Monday night as she might or should have done, for the part is not exactly well suited for either her voice or her temperament. As *Agathe* in *Der Freischütz*, however, she scored last night at Kroll's an undisputed and indisputable success. Her pure soprano voice, flawless intonation, and a certain virginal severity in the treatment of this characteristically German and sentimental rôle lent a particular charm to her impersonation of *Agathe*, and the triumph the very pretty and sympathetic young artist gained at the hands (I mean this literally) of a large Kroll audience was a richly deserved one.

The old renowned and favorably known Stern Conservatory of Music, which is now under the direction of that sterling musician Prof. Gustav Hollaender, gave within the last week three public pupils' examination concerts, of which the first took place on Wednesday night, June 24, at the Bechstein Saal.

I was very much interested in the many and variegated musical proceedings, and found that as far as tuition is concerned most all of the pupils showed plainly and to a marked degree the influence of good and proper teaching. Of the vocal pupils who appeared that evening Americans will be interested to learn that it was one of our young countrywomen, Miss Regina Neumann, from San Francisco, a pupil of Mrs. Selma Nicklass-Kempner, who took the palm. This young lady has a flexible, resonant, high soprano voice reaching up easily to E flat in alt, and she sang the second aria of The Queen of the Night from Mozart's Magic flute in the key it is usually sung in nowadays (C minor) with brilliancy and fine technical finish.

Of the pianists I liked best Paul Rex, a pupil of Professor Ehrlich, and Miss Clara Graebe, from Niagara, a pupil of Professor Gernsheim.

The violinists I shall leave to the tender mercies of Mr. Abell, but among the composers I want to mention as one expressively talented Mr. J. Schönberger, who conducted an andante and a scherzo from a suite for string orchestra which seem of high promise. The andante in E flat is very melodious and thematically well worked, and the scherzo in D minor, with a Rubinsteinian trio in the same major key, is quite original and taking. The form and voice leading are excellent, which facts are also to the credit of Schönberger's teacher, Prof. Frederick Gernsheim.

A lady composer, Miss Anna Unger, graced the program with an F major movement from a sonata for piano and violin. At present she seemed to me a somewhat less inferior pianist than composer.

The following was the program in extenso:

Concert, D dur, für Klavier, Violine, Flöte etc.:.....	J. S. Bach
Sinfoniequintett (1. Satz):.....	Herr Carl Schaeffer aus Berlin.
Klavierklasse des Herrn E. E. Taubert.	
Fr. Margaretha Schaeffer aus Berlin.	
Violinklasse des Hr. Willy Nickling, Kgl. Kammermusiker.	
Herr Benno Rochner (Flöte).	
Kompositionsklasse des Herrn Prof. Friedr. Gernsheim.	
Recitativ und Arie aus Figaro's Hochzeit.....	W. A. Mozart
Klasse des Herrn Adolf Schulze.	
Violinconcert, E moll (1. Satz):.....	F. Mendelssohn
Herr Paul Schmidt aus Berlin.	
Klasse des Directors.	

Sonate, D dur, für Klavier (1. Satz):.....	Fr. Schubert
Herr Paul Rex aus Berlin.	
Klasse des Herrn Prof. Heinrich Ehrlich.	
Andante und Scherzo aus einer Suite (1. Satz):.....	J. Schönberger
Streichorchester.	
(Schüler der Anstalt.)	
Compositionsklasse des Herrn Prof. Friedrich Gernsheim.	
Arte der Königin der Nacht aus der Die Zauberflöte.....	W. A. Mozart
Miss Regina Neumann aus San Francisco.	
Klasse der Frau Prof. Selma Nicklass-Kempner.	
Sonate für Klavier und Violine (1. Satz):.....	Anna Unger
(Schülerin der Anstalt.)	
Fr. Anna Unger aus Großhesselohe.	
Compositionsklasse des Herrn Prof. Friedr. Gernsheim.	
Klavier Concert, A moll (1. Satz):.....	Robt. Schumann
Fr. Else Domnick aus Greifswald.	
Recitativ und Arie aus Die Jahreszeiten.....	Jos. Haydn
Klasse des Herrn Prof. Friedr. Gernsheim.	
Adagio und Rondo aus dem 8. Violinkoncert.....	L. Spohr
Mr. Herbert Butler aus Omaha (Amerika).	
Klasse des Directors.	
Klavier Concert, Es dur (II. und III. Sets):.....	L. v. Beethoven
Fr. Gertrud Meyer aus Berlin.	
Klasse des Herrn Prof. Heinrich Ehrlich.	
Drei Lieder—	
Gretchen am Spinnrad.....	Fr. Schubert
Gretchen's Bitte.....	
Mit Myrthen und Rosen.....	Robt. Schumann
Fr. Frieda Gossels aus Berlin.	
Klasse der Frau Prof. Selma Nicklass-Kempner.	
Klavier Concert, D moll (1. Satz):.....	A. Rabinstein
Herr J. Schönberger aus Potsdam.	
Klasse des Herrn Pauli Dreysschock.	
This was, on the whole, the most interesting of the three concerts. The dramatic overture by Emil Thilo shows creative talent, dramatic blood and plenty of skill in the technique of composition. The rest of the program is, as you see, made up, with one exception, of solo numbers with orchestra. Deserving of special mention was the work of Miss Meta Meyer, Mr. Herbert Butler, of Omaha, and Mr. J. Schönberger. These three are far above the level of the average conservatory pupil and bid fair to make a name for themselves.	
Miss Meyer, a pupil of Mrs. Nicklass-Kempner, sang the Fidelio aria with remarkable expression. With her the dramatic element is so strong, the amount of fire and passion she infuses into her work so electrifying, that one forgets a few slight vocal shortcomings.	
Mr. Butler, a pupil of Professor Hollaender and the leading violin pupil of the conservatory, played two movements from Spohr's ninth concerto in a most artistic manner. He has a fine technic and draws a good tone. Our authority on violin matters, Mr. Abell, was present and he will write a full account of the young artist's playing.	
Mr. Schönberger, Dreysschock's best piano pupil, performed the first movement of Rubinstein's D minor concerto with virtuosity and rousing enthusiasm. He is a very talented young man and will no doubt make his mark.	
All in all the pupils reflect great credit on their instructors and on the institution.	
The conservatory orchestra, too, did very creditable work under Professor Hollaender's efficient direction.	
To-day Henry Wolfsohn will return to the United States on the Augusta Victoria. He writes to me that his trip has been exceedingly successful. The following engagements are all positively closed for the season of 1896-7: Rosenthal, Hair; Camille Seygard, a magnificent Belgian soprano, for whom Mr. Wolfsohn predicts great things in America; the Bohemian String Quartet, for whom I predict the same, and Mme. Judic, who is to sing chansons et ceteras in music halls.	
Pending is the engagement of Miss Betty Schwabe, the handsome young violinist and favorite pupil of Joachim, who would prove an unquestionable card if she can be brought to the United States. She has, however, already a number of good engagements here for 1896-7, and may therefore not be heard in the United States until the season of 1897-8.	
Miss Gussie Cottlow gave a piano recital last week at the residence of Secretary Jackson, of the American legation at Berlin, where she greatly pleased a distinguished audience, among which were members of different embassies, several countesses and a few common mortals.	
Miss Cottlow received from her host a highly complimentary note, accompanied by a lovely diamond and sapphire pin.	
Upon invitation of Manager Hermann Wolff I went to the Philharmonic one afternoon last week to hear a charming young singer from the United States, whom the experienced impresario designates as a "future star." In this opinion I can, after having heard Miss Poddi Ross, from Davenport, Ia., concur most heartily. She sang the first aria of <i>Violetta</i> from <i>Traviata</i> , the legend from Lakmé and some difficult Proch variations in D flat with almost finished technic and the characteristic American bell-like, clear-timbred high soprano voice. Her ear is correct, and the range as well as volume of voice abundant. Miss Ross, who is a pupil of A. de Pashalis Souvestre, of Dresden, has a future in store.	
Contrary to the news promulgated by not a few Berlin and out-of-town papers to the effect that Carl Goldmark was not pleased with the cast of the Cricket on the Hearth, as given by the Royal Opera at Kroll's, he wrote after the successful premiere and before his departure for	

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Vienna a strong letter of thanks to Count Hochberg and all those connected with the performance. The composer acted with nice taste, and I am sure he had every reason to be satisfied with the interpretation of his work and the reception with which it met here.

The next novelty at Kroll's will be a ballet idyll—*The Rose of Shiras*—by Richard Eilenberg.

O. F.

M. T. N. A. Notes.

DENVER, July 12, 1890.

THE Music Teachers' National Association convention closed a four days' session on Friday evening. It was enjoyable in many ways, yet could scarcely be called a success. But I wonder if it would have been successful held somewhere else?

President Kroeger claims that it was a success at St. Louis last year. Then why is the association \$1,000 in debt, and why has not Mr. Perkins had his salary as secretary for two years? I believe there is 87 cents in the treasury. Mr. Perkins said Emil Liebling called him a "darn'd fool," but nevertheless he will serve one year more on future expectations. It is generally thought that Denver is too far West, hence such a small attendance. That is only partially true. For several years now interest in the association has been lagging, and I don't believe Mr. Perkins would have his salary if the meetings had been, say, in Buffalo.

The programs this year were not sufficiently attractive to warrant an expensive trip. The recital given by Godowsky was the only event which was satisfactory artistically, and what a real genius he is; so entirely without mannerisms.

One of the best concerts was given by home talent—Mr. and Mrs. Sobrino, Mrs. Whiteman, Miss Dupré, Mrs. Robinson, Mr. Houseley, and Adams Owen. I felt specially proud of Mr. Sobrino. His forte is certainly piano playing, and he ought never to do anything else, only practice and play. When he does not play well it is simply because he is out of practice, or has become a little careless. At this concert he "showed off" beautifully.

The first day's session was given up to business in the morning, a trolley ride in the afternoon (and that means something far nicer than anything of the kind in the East), and a reception at the Brown Palace Hotel in the evening, and an exceedingly pleasant affair it was. There were many meetings of former friends, who had not seen each other since the old conservatory days at Leipzig.

Wednesday, the second day, was to have opened with an essay by N. Coe Stewart. He did not appear and the next thing was Woman in Music, by James Hamilton Howe, of San Francisco, read by Mrs. Stevenson, of St. Louis. The subject is a worn one, and no one seems to have anything new to say.

At 10.30 W. Waugh Lauder, of Chicago, gave a Wagner lecture-recital. He claims to be the originator of this form of entertainment, but I believe I am not mistaken in saying that Amy Fay did that kind of work before Mr. Lauder was known to the public. Mr. Lauder is a good player, but I think he overdraws on his imagination. Now perhaps to him the Arietta in Beethoven, op. 11, says "Nevermore," and reminds him of Poe's Raven, but I can't think it is what Beethoven meant to say. To me it expresses only a beautiful calm and restfulness. Unless much be written with an object, as Schumann wrote the Carnival, it may mean what anyone chooses to make it, or it need not mean anything but simply give one a delightful sensation of enjoyment.

The M. T. N. A. would not feel at home without an essay from Mme. Brinkerhoff. She was not here herself, but sent an essay on Pure Tone and Diction, interesting to teachers rather than music lovers.

A talk on Mendelssohn by Professor Kappes, of Denver, must have been very enjoyable to our visitors. He was personally acquainted with the musician and could tell much about him which has not been printed. I only can't imagine how he sees a likeness between Sobrino and Mendelssohn, if the latter's pictures bear any resemblance to the original.

At 3.30 W. S. Sterling, of Cincinnati, gave an organ recital. That is, he tried to, but the organ was in such a condition that I should not have blamed him had he refused to play altogether.

At 8 p. m. was a miscellaneous concert, at which the artists were Mr. Lauder, Mrs. N. S. Stevenson and Miss Thistle, of St. Louis, and Mr. A. O. Bauer, of Lexington, Mo.

Mrs. Stevenson gave us about the only novelty on any program, the Romanse and Finale from the A minor concerto of Paderewski. She played with much power and vigor, and is a very attractive artist, but in her solo numbers the following day she was disappointing. Delicacy of touch was left out of the performance, and she rushed through her pieces as though she were playing on time. I will except the Nevins Barcarolle, which she played beautifully. Perhaps it was the altitude, but this "rushing" was a fault of nearly every visiting pianist except Godowsky. At one concert Mr. Lauder made a horrible misuse of Liszt's arrangement of the Mendelssohn wedding

music, and as for Mr. Bauer, he looked positively excited even when playing adagio.

On Thursday at 9 a. m. was read a paper by Charles H. Farnsworth, of Boulder, Music in the High Schools. Considerable discussion followed regarding the using of boys' voices during the changing period, but no one convinced anyone else.

At 10.30 President Kroeger, of St. Louis, gave a piano recital, playing a very fine program. He as well as Mr. Bauer complained of shortness of breath in this altitude. We are one mile above sea level.

At 2 p. m. H. W. Greene, of New York, read an essay, The M. T. N. A., its Past and its Possibilities. He sees the need of a radical change, and I believe, as the next president, he will do very useful work. He proposed a plan which naturally met with opposition. It was to have the meetings always held in some central place, to have permanent buildings, and a summer educational program.

The "central" place would of course not be far from New York city. Very nice for the East, but expensive for some of us out West. If the Eastern teachers found a trip to Denver too expensive, how about Western teachers going East every year? Well, if silver wins next November, perhaps we can afford it!

At 3 p. m. was a business meeting, at which the following officers were elected: President, H. W. Greene, New York city; secretary, H. S. Perkins, Chicago; treasurer, F. W. Parker, Madison, Wis.; executive committee, R. Huntington Woodward, Brooklyn; F. H. Tubbs and L. A. Russell, New York city; program committee, H. R. Shelley, G. Smith, and J. C. Griggs, New York. Next meeting place, New York city.

At 4.30 a piano recital was not given by George C. Vieh, of St. Louis, as he did not arrive.

At 8 p. m. was a miscellaneous concert by visiting artists. The best work was done by Mrs. de Mass, soprano, and Miss Ebbert, pianist, of Cincinnati, and Mrs. Stevenson, although, as I have said, the latter's work did not compare well with her previous performance. Miss Ebbert was a pleasant surprise. Her playing showed a fine technical and splendid tone.

Friday morning the program opened with an essay by W. J. Whiteman, of Denver, on The Child Voice, and How to Treat It, illustrated with a class of children. I have often mentioned Mr. Whiteman's excellent work. The children under him will never have their voices injured. They never sing too high, too low or too loud, and are developed musically.

At 10.30 a piano recital was given by Mr. A. O. Bauer, of Lexington, Mo., too small a place for such an artist, but, like many in the same fix, he is there because it pays.

His program was excellent, albeit a little old fashioned, and he took everything in a startling tempo; indeed the rhythm was completely lost. Dear old Professor Kappes thought he began Mendelssohn's Rondo Capriccioso in the middle.

At 3 p. m. an essay was given on Piano Methods, Mechanical Aids, &c., in Piano Instruction. Mr. Lauder has been a very valuable member, always filling in vacancies and having something to say whenever necessary. In fact, he seemed quite indispensable.

After this came Godowsky's recital. Three Chopin studies arranged for the left hand by him showed great ingenuity. His recital was the gem of the convention, and there was much to learn from listening to him. If more such work could be done I am sure the convention would be better attended and Mr. Perkins would get his salary.

The concert in the evening by local artists brought the sessions to a close, and the next day the artists hied them to the mountains. One of the hardest workers was the accompanist, Mrs. E. S. Worrell, who did her work to the satisfaction of everyone. The local committee takes pride in stating that the cash receipts will pay all the expenses of the meetings.

CORDELIA D. SMITHART.

Raphael Koester.—Mr. Raphael Koester, for the last four years musical director of the Baptist Female College at Lexington, Mo., has resigned his position there and accepted a call to the Baylor Female College at Belton, Tex., as director of the large music department in connection with that well established school, which claims the distinction of being the third oldest female college in the United States.

Bruckner.—Our Vienna correspondent writes: "I hear that Bruckner, though weak, is able to work at times and that he is not in any immediate danger. His ninth symphony is reported to be nearing completion, and so it seems highly probable that he will execute the task he set himself many years ago—that of composing as many symphonies as Beethoven. The choice of persons to whom to dedicate his work is characteristic of the man. After dedicating one to Wagner, he inscribed another to the King of Bavaria, while his eighth symphony is dedicated to the Emperor-King Francis Joseph. His ninth, it is reported, is to be dedicated to God, and is certainly to close with a Te Deum, whether his old one or one written expressly for Bruckner has an immensely high opinion of himself, and is, besides, a religious fanatic, such as is seldom met with in Western lands; on entering a church he will throw himself on his face on the ground and carry on equal to any Moslem."—*London Musical Standard*.



BERLIN, June 20, 1890.

CARL HALIR, one of the greatest living violinists of the classical school, will visit America next fall. The news of his coming will be hailed with delight by thousands of lovers of violin music all over our country.

There has been no lack of European violinists in America of late years, but they have been men of very different calibre from Halir. In him we have the great artist first of all, one whose highest aim is a grand musical interpretation, one who never strives for virtuoso effects.

Yet Halir's technic is marvelous! So big, so commanding, and so certain! And as to his command of the bow—in this respect he stands unequalled. I have heard all of the great violinists of our day, and not a single one of them, in my opinion, has the command over the bow that Halir has. In consequence his tone is always beautiful, whether the movement be slow or fast, whether he executes an adagio or breakneck technicalities. He ever produces fine tone effects.

Furthermore, his repertory is tremendous. He has the largest working repertory of any living violinist. He plays practically everything in violin literature. His principal concerts during his American tour will be the Beethoven, the Spohr eighth, the Tschaikowsky, the Brahms, the Bruch third, the Lalo, and the Paganini. He will also play a great deal of Bach, and, of course, many smaller works.

Listen to his playing of the Beethoven concerto! His rendering of it is unique. Joachim played it as well, perhaps, twenty years ago, but he certainly cannot approach Halir to-day. In fact, Joachim never had the command over his instrument that Halir has.

I recommend all who are interested in the violin to hear Halir.

Two young American violinists recently called on me who show unusual merit and promise—Miss Ida Brauth, of New York, and Mr. Herbert Butler, of Omaha. Miss Brauth is now studying with Halir. She was for six years a pupil of the late Clifford Schmidt, and has played in New York and Brooklyn with the Seidl Orchestra and other organizations. She received very good press notices.

She played to me numbers by Bruch and Sarasate with good execution, and, what is more, with warmth and individuality. She is very wise in studying further with Halir, however. She will undoubtedly be one of the first in the ranks of our young lady violinists.

Mr. Butler is a remarkable young man. He is the best pupil of Prof. Gustav Hollaender, of the Stern Conservatory. I heard him play the adagio and last movement from Spohr's ninth concerto. He has a large reliable technic, one of the firm, solid technics equal to playing anything. He plays in excellent time and has a very fine trill. He also produces a good pure tone. He can draw a large tone, as I observed the next day, when he played on my violin. His own instrument has not a very full tone, though the quality is good. Butler plays like an artist; he has a musical conception, and is not to be mentioned with the general run of conservatory pupils.

It sounds improbable, but it is a fact that he never had a lesson on his instrument till he was twenty years old. He is now twenty-eight. His father fiddled a little by ear, and he did the same as a youth, but he did not begin study before his twentieth year. This is a fact worthy of consideration. The number of violinists who of late years appear in public at a tender age is legion. Some new prodigies turn up every few weeks, and we hear nine and ten year old boys and girls playing the chaconne, the Paganini concerto, &c. Such feats no longer interest me, because they have become so common.

But when a man begins to study the violin at twenty and accomplishes what Butler has accomplished—this, I say, is something worthy of respect and admiration.

Butler studied for a time with Nahan Franko in Omaha

and then with Rosenberger and Jacobson in Chicago. He is married and his wife, who is a pupil of Mrs. Nicklass-Kempner, is said to have a charming voice.

Two American girls distinguished themselves at the public concerts given last week in Bechstein Hall by the pupils of the Stern Conservatory. These were Miss Regina Newman, of San Francisco, who is studying for the operatic stage under Mrs. Nicklass-Kempner, and Miss Maria Münchhoff, of Omaha, a concert-singer, also a pupil of Mrs. Nicklass-Kempner. Miss Newman I did not hear, but I heard very good reports of her singing and I also read some good criticisms in the Berlin press. She studied in San Francisco with Madame Rosewald. Miss Münchhoff is a coloratura singer of unusual promise. She has a clear, sweet, soft, velvety voice, and a superb technic. Her high notes are especially fine. Her high E flat in the Prokofieff variations was like the tone of a nightingale. She is the shining light of Mrs. Nicklass-Kempner's class.

Her former teacher was Mrs. Cotten, of Omaha, a pupil of Marchesi. Mrs. Cotten is evidently a most excellent teacher. Few vocal students who come here are so well prepared as Miss Münchhoff was.

Omaha will some day be proud of Miss Münchhoff and Mr. Butler.

ARTHUR M. ABELL.

Dresden Conservatory.—According to the report of the Royal Conservatory, Dresden, for the school year 1895-6, the number of pupils of all classes was 967, and of these thirty-three came from the United States. On January 27 the institution celebrated the fortieth year of its existence, and the director, Dr. Eugen Krantz, was honored with the title of Hofrat. The school year 1896-7 began April 1. During the past year the Conservatory gave fifty-five concerts and ten dramatic performances.

Kutscherra's Troubles.—The Belgian correspondent to *Le Ménestrel* writes from Brussels, June 26: "Mme. Kutscherra having failed to please after her first evening's début at the Opéra, the Théâtre de la Monnaie inherits this exuberant 'Wagnerian singer.' MM. Stoumon and Caubres have opened their arms to her, and signed a contract which will probably console her for the ingratitude of the Parisians."

The *Figaro*, in announcing her leaving the Opéra, writes: "After the great and deserved success of the Wagner singer, Fr. Elise Kutscherra, in the *Walküre*, the directors of the Brussels theatre offered her better terms than those at the Opéra. Considering the difficulties which a certain number of subscribers were making about the engagement of this artist Fr. Kutscherra accepted the Brussels proposal."

E. I. Stevenson in Switzerland.—Mr. E. Ireneus Stevenson, of the *Independent* and the Harpers' literary staff, who has been making a long and round-about ramble in the French provinces and in Eastern Europe, met with an unexpected and hardly acceptable experience during the first days of June, while in Switzerland. Being at Zermatt and having occasion to go to Thun, Mr. Stevenson and two guides decided to make the "short cut" from the Rhone Valley onto the Bernese Oberland by way of the Gemmi Pass. The season being an exceptionally late and snowy one, the party expected some passing difficulties when the summit of the Gemmi should be reached; but were not prepared for seven hours of wet snow, rotten ice and step-cutting on both sides of the pass, at intervals, much of the time in a violent rain and hail storm, which did not cease until the descent to the village of Kandersteg began. A party of cantonal employés were met half way down, cutting out a path. The landslip beyond the Daubensee in September, 1895, has also much altered the Gemmi course, as to the plateau itself. The party reached Kandersteg after twelve and one-half hours of tedious and occasionally dangerous scrambling and plunging. At present the snow is nearly all melted, and the path offers only the usual fatigues and incidents, except where the landslip mentioned has obliterated it.

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Alessandro Vessella.

ALESSANDRO VESSELLA, director of Rome's Municipal Band—the band whose superb playing won such triumphs in its tour through Germany, and to bear which Italian visitors travel far—Vessella, director of Rome's communal music, has richly won the Cross of Cavaliere of the Corona d'Italia, and the position of director of the new School of Band Instruction and Preparation, through his masterly report of the band concourse of September 20, which gave birth to the institution of this new department of the Liceo course, and he has proved himself worthy of the high distinction that was accorded him in his selection to be chief judge of the concourse. That he is one of the most erudite and therefore one of the most impartial musical critics may be seen in the concourse regulations, of which I give you an extract or two, and of the contest program as prepared by him, both of which may be of use anywhere that a band exists. I must first say that, country of music as Italy is, grand as are her musical traditions, there has been no such establishment as a scuola d'instrumentazione della banda (the name given this new department) except a single effort in a southern city, which was suppressed before the death of its instructor, and "happily," as the record tells us, for the "critics that regulated that school were so foreign to what should regulate that artistic complexity which is called a band that if the school had been closed several years before it would have saved many young men from taking a false direction that is to-day forcibly felt even in some bands of the army."

"In deciding on the points on which the judgment of the competing bands was to be founded," says Sig. Vessella, "were, first of all, if the band under judgment were municipal or private; the date of its formation; its annual earnings; if it was entirely composed of members native to the country where it was established, or, if not, exactly how many of these were in the band. On this information it was possible to vote on the merit of its organization, its instrumentation, its intonation, its execution, not counting the material of the band (quality of its instruments) and diapason, and not forgetting to investigate and keep also in mind the ambiente in which the band performed its functions.

"This latter investigation gave the strongest kind of proof that the band, in whatever division, is not an indifferent institution, but one in which the population is interested in the most lively and efficacious way, following with passionate interest its efforts and its triumphs."

Among the criticisms on the competing bands returned by the Maestro Vessella were: "Intonation impossible; organic criterions mistaken; false interpretations. * * * Methods of playing defective and many times irritating. * * * Excessive presumption in regard to real capacity, but at the same time and in almost every case good elements, that with an opportunity to develop and firm will, have all the power to rise to an artistic level." One thing must be remembered, however, in this, that the general plane of Italian criticism, that is, of scholarly Italian criticism, is very severe, and that the Maestro Vessella is one of the most severe as one of the most scholarly of critics.

Much of the condition reported, Sig. Vessella says, is due to the utter unfitness of bandmasters put suddenly into positions for which they had not been trained and whose artistic height (even in so-called "ordinary" acquirements) they were unable to meet or even to understand; being, in many instances, men who had taken the positions either from vanity or solely from desire to add the stipend to their pocket money, they set about and continued the performance of their duties very badly. And then very pertinently, the maestro adds, where, under the existing state of things, could the proper leaders and directors of Italy's bands be found? He pays here very cordial tributes to the Special Band Institute of Prague, to the Band Department in the Royal Institute of Berlin (Kgl. Hochschule für Musik), under the able instruction of Professor Kossek,

and to the same department in the Sophien Conservatorium (Ausbildung von Civil und Mil-Musiker).

"There should be," continues Sig. Vessella, "a certain spirit at least of uniformity of band repertoire. At present bands called upon to play classic or difficult music find it too much for their ability, and so sink to a low artistic level, which, when their influence is considered, is indeed deplorable. One reason for this is that, adhering *quasi semper* to less than ordinary music, they find it almost impossible to rise above it, and so with their inferior and trashy so-called interpretations they act as aids in establishing and perpetuating a depraved taste among the people. With a strong showing to the Ministry of how necessary is the establishment of an especial office adjoined to its own body for the inspection and direction of this important function in the lives and influences of the people, and the strong recommendation that no master of a band shall be permitted to bear the title who has not given sufficient proof of his ability, the report closes.

Is it a wonder that such a clear and masterly demonstration as this led to the almost immediate acceptance of the propositions made therein, and that the Maestro Vessella, than whom no more able incumbent of the chief office could be found, has been appointed to it? Everyone was delighted when he yielded to the solicitations that were brought to bear upon him and accepted the important and onerous position. It will be interesting in this study, which so closely touches the artistic, and so the educative and progressive life of every people, to know the competitive program established by the jury at this concourse, which has led to such an important result as the institution and incorporation, as I have said, of systematic courses of band musicians' and band directors' instruction into the musical liceos of Italy, from which such functionaries must hereafter be chosen, and so, having begged it from the Maestro Vessella, I give it here. For winning the first prize (6,000 lire, or in the Primo Categorìa, the competing bands were to play each on its own special day

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TERZA CATEGORIA (BRONZE MEDAL, CERTIFICATE, &c.)

March, ad libitum
Waltz, also ad libitum
Vessella's band edition of L'Assedio di Corinto Rossini

Binsig Recital.—Ferdinand Binsig, the pianist, gave a recital at the Tuxedo Club House, Tuxedo Park, N. J., on July 17. The program consisted of compositions by Bach, Brahms, Schumann, Chopin, Liszt, Grieg, Saint-Saëns and Wagner-Tausig.

Another Ziska Pupil.—At an entertainment recently given in Masonic Hall, Newport, R. I., by the Woman's Alliance of the Channing Memorial Church, Miss May Titus made her first appearance since her return from Paris, where she was one of Mme. Ziska's most assiduous pupils.

She sang two songs most charmingly, and her voice, always sweet and pleasing, has improved immensely under her recent training. Mme. Ziska is to be especially congratulated on the power and strength acquired by this pupil under her clever and artistic training. Miss Titus has already been engaged as soprano by the Thames Street Methodist Episcopal Church.

La Ziska was one of the most renowned prima donnas in the great Italian operas, and the success of her method with her pupils is most encouraging.

Several promising voices have just arrived in Paris, one of them a Miss Lacey, from Baltimore, who has a really phenomenal voice, and with which Mme. Ziska expects to astonish the world after some months' training.

With these new pupils and those preparing for début, Mme. Ziska remains in Paris all the summer and is prepared to hear voices from 12 to 8 daily.

See address, page 8, of this paper.



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BRITISH OFFICE THE MUSICAL COURIER,
11 Princess Street, Cavendish Square,
LONDON, W., July 11, 1896.

MISS REGINA DE SALES has returned from a holiday in Switzerland. Miss de Sales, Miss Marie Donovan, of New York, and Miss Ruth Miles, of Ohio, made up a party who availed themselves of the tours arranged by the London Polytechnic to visit various points of interest in Switzerland and the principal towns en route, including Bale, Strasbourg, Brussels and Ostend.

Accounts of the recent South Wales Music Festival, which were presented at a meeting of the executive committee at Cardiff yesterday, showed that the expenditures amounted to £3,090, and the receipts to £780, leaving a deficit of £1,300. The guarantee fund only amounts to £907, so that, when the call for the whole of that amount has been met, there is still an adverse balance of £393.

Mile. Brema has been engaged for the opening of the season of the Liverpool Philharmonic Society, taking place on October 18.

I learn from Mr. Vert that Miss Muriel Elliott has arranged to give an orchestral concert at the Singakademie, Berlin, on January 9, to be followed by three recitals.

Mr. Sebastian B. Schlesinger, of Paris, has been in town the past few days.

The season at Bexhill has proved so successful that the Earl De la Warr has made arrangements to continue the attractions which proved so popular at the opening of the Kursaal, which we announced in May. The arrangements are in the hands of Concert Direction Daniel Mayer, and among the artists re-engaged are the Columbian Quartet, Mrs. Katharine Fisk, Miss Evangeline Florence, Mr. Mark Hambourg and Miss Mary Forrest.

Messrs. W. E. Hill & Sons (the eminent violin dealers), of 38 New Bond street, will shortly move across the road, where they have acquired new and more convenient premises. The latter are being fitted up in the most artistic manner, and with every modern appliance which can assist in the progress of their high-class business.

THE MUSICAL COURIER congratulates the veteran tenor Mr. Sims Reeves on the birth of a son. Mr. Sims Reeves is seventy-four years of age.

Mr. Philip Brozel has been engaged as one of the principal tenors of the Carl Rosa Company for the tour which commences next month. Mr. Herbert Grover is also one of the company and Mr. Hedmont, save during the time when it is possible he may be directing an autumn season at Covent Garden. The Carl Rosa Company will revisit London early in the new year.

M. Colonne has decided to bring over his complete orchestra from Paris to give, under the management of the Daniel Mayer agency (Mr. MacLaren), a series of four concerts at Queen's Hall, commencing on October 12. M. Colonne originally intended to come here in the summer and direct an English band, but the success achieved by M. Lamoureux's orchestra caused him to alter his mind, and he will now bring his French orchestra with him.

Mr. Robert Newman has arranged with M. Lamoureux to give an orchestral festival of six concerts at Queen's Hall on the week commencing November 16. The programs will be changed at every concert, and doubtless this fine orchestra will meet with the same success that they had last spring.

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On Tuesday M. Jean de Reazé makes his last appearance this year at Covent Garden, in the part of *Tristan*. The season ends on the 27th; *Manon* will be revived on Thursday; and a day or two later Don Giovanni, with Signor Lucignani (who was in London in 1887), Madame Albani and Mile. Engle. A special matinée will also be given the week after next, with a "spectacle coupé," including Madame Melba in the mad scene of Hamlet, for the Harris Memorial Fund.

Under the presidency of Mr. Beerbohm Tree a number of gentlemen met yesterday afternoon at the Royal Opera House, Covent Garden, for the purpose of making preliminary arrangements in connection with the proposed memorial to the late Sir Augustus Harris. It was decided to immediately form a large and influential committee and call a meeting at the Opera House for Tuesday, the 21st inst., at 4 p. m. Mr. Alderman Green has undertaken the duties of honorary treasurer to the fund, and Mr. Hermann Klein and Mr. Sidney Smith will act as honorary secretaries.

Who follows Sir Augustus at Covent Garden is the question one meets with everywhere.

Messrs. Lago and Mapleson are already upon the operatic warpath. It seems likely that London will be at the mercy of several syndicates before the year is far advanced. We learn that an effort is being made to revive one that created a passing stir some months ago and then fizzled out. Mr. Grau's name seems to have gained prominence in the discussion of Sir Augustus' probable successor. Indeed, I learned yesterday that at a meeting of the boxholders it was decided to appoint Mr. Grau if the legal matters concerning the rights of performance, &c., could be settled.

Among the callers at this office the past week have been Mr. Robert Inglee Carter, THE MUSICAL COURIER correspondent from Cincinnati; Mrs. Richard Blackmore, of Boston; Mr. Charles H. Parsons, of the Needham Piano and Organ Company; Miss Clara Butt and Mile. Sanda.

Mrs. Katharine Fisk has just been engaged for the Redemption at Albert Hall for March 1, and Miss Evangeline Florence for The Creation at Queen's Hall on November 5.

The score of a great choral work by a British composer hailing from the Midlands has just been completed. We predict that its production will occasion as much surprise in the musical world as did the performance of the No. 1 Symphony of Mr. Fred. Cliffe in 1889.

I shall have something more to say about this work later on, and I think it will prove interesting to conductors in America.

A PRIVATE MUSICAL.

Miss Clara Butt, who came back from Paris to sing in the jubilee performance of The Elijah at the Crystal Palace, gave a charming "at home" on Sunday afternoon, when a large number of friends gathered to hear again her magnificent voice and wish her another "au revoir." The rare treat afforded by her singing The Voice of the Father (Cowen) and Mon cœur s'ouvre à ta voix was fully appreciated.

Mile. Sanda, a young American soprano, just from Marchesi's school in Paris, delighted those present with a sympathetic rendering of the waltz song from Romeo and Juliet; Miss Evangeline Florence sang Cowen's Swallows; Mr. Hirwen Jones, Guard Her, Angels (Goddard); Mr. Whitney Mockridge, The White Rose (Clarence Lucas) and The Proposal (Brackett); Mr. Percy Mordy, I'll Sing These Songs of Araby, and Mr. Charles Copland Cowen's Because. Miss Butt's little sister, who is just seven, sang very prettily I Don't Want to Play in Your Yard; while variety was given by Mr. Kesteven playing some piano solos, and the entertaining recitations of Miss Lily Hanbury and Miss Fay Davies. Mr. Ganz, M. Panzani and Mme. Hast accompanied. Among those present we noticed Mr. Mra. and the Misses Mendelssohn, Mrs. Jacobson, Mrs. and Miss Hilda Hanbury, Mile. Norcross, Mrs. Husband, Mrs. Thompson, Miss Maggie Purvis, Mr. and Enoch, Miss Regina de Sales, Mr. and Mrs. Kuho, Mrs. Whitney Mockridge, Mrs. Charles Copland, Mr. and Mrs. Peddie, Mrs. Harford, Mr. and Mrs. Birkbeck, Mr. and Mrs. Lakewalker, Mr. Sinnington Hope, Mr. William and Mr. Edward Hope, Mr. Sebastian Schlesinger, Mr. and Mrs. Henry Blower, Mr. Alec Gibson, Mrs. and Miss Hare Mrs. H. A. Butt and many others. Miss Butt left for the Continent again this week, to continue her rest and study.

Miss Elizabeth Patterson, of Pennsylvania, was one of

the singers at the concert recently given at 19 Hyde Park terrace, in aid of the Crèche, Orphanage and Home for Young Girls, under the care of the Sisters of Charity of St. Vincent de Paul. Miss Patterson sang very artistically Stange's Damon and Bemberg's Chant Vénitien, both well suited to her voice. Mr. Santley, who was down for two songs by Mrs. Ellen Wright, To Julia, and When I Awake, had a warm reception and was compelled to give an encore. Mrs. Wright accompanied for her songs.

Mr. H. M. Hirschberg, the New York concert manager, sailed for America on Wednesday. He reported himself as well pleased with his visit abroad and I learn that he has laid the wires for several engagements in the near future.

CONCERTS.

Mr. Hugo Heinz and Mr. Oscar Meyer joined to give the public a highly artistic and delightful concert last Monday night. A better trio of talent than this pianist-composer and his two exponents, Mr. Hugo Heinz and Miss Buckley, it would be difficult to imagine. It is almost difficult to make a choice among this glorious wreath of songs, which are each and all beautiful examples of music and poetry. There is, though they are full of melody, nothing commonplace throughout; the composer enters into the poet's mood fully and entirely; his music is, in one word, poetic. The accompaniments have nothing of the humdrum usual form; ever varied and musically worked out, they are like a filigree background to a glowing lovely picture. Both singers are the happy possessors of beautiful and well trained voices, and enter intellectually and feelingly into the composer's meaning. The composer, who is an exceptional pianist (it may be interesting that he is a pupil of Grieg), accompanied in an inspiring manner. The concerto A minor (Grieg), for two pianos, was superbly played by the concert giver and Mr. Stanley Hawley. How the two magnificent Steinways sang and sounded like a whole orchestra under those clever hands!

Mile. Jeanne Dousset and Mr. Whitney Mockridge's last recital was like the preceding ones—a great pleasure to everyone present. These two gifted artists may always expect a well filled house if they intend to repeat these concerts. Mr. Whitney Mockridge sang with great expression and *extraire* his selection of beautiful songs, some of which he had to encore. We particularly appreciated the Serenade, by Frederic Cowen, and My Soul Is Dark (Waddington Cooke), accompanied by the composer. He sang his part of that pretty duet from Mireille (Gounod) with much fire and in a very pleasing manner. Miss Jeanne Dousset sang gracefully and sweetly, as she always does, and her purity of tone and freshness of voice are greatly to be valued. Miss Piccerella was charming. Mile. Dousset de Fortis gave three short numbers by Mendelssohn, Schumann and Scarlatti, and was joined by Mr. Johannes Wolff in the sonata for violin and piano in C minor (Grieg).

To be kind and charitable is one of the characteristics of the artist's nature, and many are ready to help their distressed foreign brethren in England, but who is responsible for the length of program of the concert on the 1st instant? It was nearly 6 o'clock when the concert was declared finished, though there were still about eight numbers on the program. It began at 8, and the most exquisite performance could hardly fascinate the attention of the public so long. This concert brought forward a young débutante, who has just come over from Paris, where she studied under Mme. Marchesi. Miss Jessie Koaminski, who previously studied at the Royal Academy, has a very good voice (high soprano) and freshness of tone. Mr. Plunket Greene's one song, The Sands of Dee, was a great treat. Mme. de Svetloffsky's beautiful contralto was heard in two Russian ballads, as only she can sing them, and Miss Evangeline Florence and Miss Jeanne Dousset sang charmingly. Further contributors were Madames Carlotta Desvignes, Esther Palliser, Miss Florence Hoskins, Mme. Thenard, and Mile. Cambier; Messrs. Arthur Walenn, Maguire, Johannes Wolff, Gaston Lemaire, Holmann and Arthur Oswald.

Success almost unprecedented attended the concert given at Queen's Hall on June 11 in aid of the Ladies' Association Endowment Fund, Great Northern Central Hospital. The concert was arranged by Sir Augustus Harris, and the artists were from his company at Covent Garden. Among the Americans who were also very successful were Miss Margaret Reid, Mile. Stella Brazza and Mr. David Bispham.



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Probably no concert ever given in London ever had so influential a list of patrons or gathered so distinguished an audience. The total receipts from which nothing will be deducted for expenses, have now been ascertained to be just over £1,100. The purses presented to the Duchess of York at the ball amounted to £1,848, including the generous donation of £1,050 sent anonymously by a friend through Mrs. Cory Wright, thus making the total net receipts from all sources £2,948. As a result two beds have been endowed at the hospital. At the last meeting of the Ladies' Association, the president, the Baroness Burdett-Coutts, in the chair, the following resolution was unanimously passed: "That the members of the association desire to record their deep sympathy with Lady Harris in the great loss she has sustained, and to express their grateful appreciation of the valuable and generous assistance rendered to the Duchess of York's Endowment Fund for the hospital by Sir Augustus Harris through the concert given under his direction at Queen's Hall, on June 11, the last, perhaps, of his many acts of kindly interest in works for the benefit of others."

Admirers of the instrument of the bards were numerously assembled in St. James' Hall when Mr. John Thomas gave his concert. It was a pretty aspect, those twenty-four harps all played by ladies dressed in white, most of them pupils of the Royal Academy of Music. And they played their ensemble pieces very well—all compositions and arrangements of the concert giver, who is their teacher. Mr. Hirwen Jones sang beautifully Berceuse by Jocelyn Godward, and gave a very quaint and pretty Welsh ditty as an encore. Mr. Ben Davies, who was enthusiastically received, was equally generous. After having sung Mendelssohn's On Wings of Music he gave a Welsh song as an encore. Mr. Emily Davies sang Maid of Athens very pleasingly indeed. Miss Clara Eissler played a harp duet with Mr. Thomas, and all the songs were with harp accompaniment.

OPERA AT COVENT GARDEN.

London has seen many Carmens. The voluptuous, the vulgar, the giddy headed, vain and coquettish; all these have sought favor and appealed not vainly. Mlle. Zelie de Lussan's assumption of the character belongs to the latter class, and possesses much fascination. Moreover, it is well known to opera goers, and its merits met with the fullest appreciation on the 2d inst., when Bizet's successful opera was mounted for the first time this season at Covent Garden. The part of Michaela was played by Madame Emma Eames, and for once virtue was presented in a most attractive guise. It is scarcely necessary to add that the music written for this part was exquisitely sung. No finer exponent of Don José is to be seen on the operatic stage to-day than is Alvarez. It is great vocally, but it is still greater histrionically. Don José's declaration to Carmen in the second act was made with the utmost intensity of expression, and the whirlwind of passion with which the weak-minded soldier threatened his fickle-hearted lady love in the third act was magnificent in its force, albeit that it must have been somewhat unpleasantly realistic to Mlle. De Lussan. It is not often that a prima donna finds herself seized by the nape of the neck, and at one time it seemed not improbable that the unfortunate heroine would pay an unexpected visit to the orchestra. Signor Ancoha appeared as Escamillo, and sang the famous toreador song with a brilliancy that necessitated its repetition. M. Gilibert was a formidable looking Dancaro, and Signor Piroia acted and sang with a vivacity as Remendado. The dress of the latter was somewhat needlessly tattered and rent. There is a spot where school boys frequently need repair, but its indication in opera is not poetical. Mlle. Bauermeister and Brani severally personated Frasquita and Mercedes with their usual completeness, and Morales and Zuniga were competently presented by M. Jacques Bars and Signor Trabucco. The chorus sang well and showed commendable interest in the proceedings in which they took part; the round of applause when Signor Ancoha accepted the encore of the popular song in the cabaret scene made the repetition appear natural. The dancing in this scene by a lady whose name was not announced was excellent, and the ballet in the last act was equally good. The silent entry of a wildly gesticulating crowd of boys in the first act, however, is so unnatural that it calls for the attention

of the stage management, for it is suggestive of a deaf and dumb asylum out for a holiday.

This opera was repeated on the 6th inst. with Miss Margaret Reid as Michaela, the other members of the cast being the same. This was the first time that our young American soprano has sung this rôle, and she had to go on without a stage rehearsal, but she scored a distinct triumph. Her pure soprano voice enabled her to sing the music very effectively, and after her solo in the mountain pass she was several times recalled. The public liked her work in this part fully as well as that of Mme. Eames.

FRANK V. ATWATER.

MUSIC IN DRESDEN.

DRESDEN, July 4, 1890.

LILLI-TSEE, the light one act opera by Franz Curti, libretto by W. Kirchbach, was brought out here for the first time on June 23, five days before the close of the season. The work was very well received, though it remains to be seen whether it will keep its hold on the repertory for longer time than the other novelties of late. The music, at least to judge on a first hearing, gives the impression of fine filigree work in the supposed to be Japanese style, which, lovely as it is, seems a little like straining after effects. It is said to possess "national originality."

I quite believe so, for I trust the opinions of those who found it out. As for my part I know too little of Japanese music and Japanese style to be able to judge. It is almost the same case as with Eber's Egyptian novels, one must believe in the national coloring. Criticise it most of us cannot for want of sufficient historical knowledge.

The characteristic feature in Curti's music seems the beauty of workmanship of the details—the Kleinmalerei, as the Germans have it—and the brilliant orchestral coloring. Many reminiscences of Wagner prevail, though they do not consist in breadth of style nor in dramatic impulse or strength, nor in richness of melodic invention, which I at least failed to discover at this first hearing. The music to the harmless, pretty little story is coquettish, sweet and nice, not even wanting in "Japanese" originality and refreshing humorous episodes, so brilliantly illustrated by Scheidemantel. His Schmachtlied took the house by storm, just as did Miss Wedekind's (*Lili-Tsee*) coloratura part.

The story of the libretto is so well given in Dresden's best English paper, *The Stranger's Guide*, that I, with the editor's—Mr. Perry's—kind consent, take the liberty of quoting it here. Mr. Perry has for this purpose used Dr. Zschalig's, of Dresden, English version of Kirchbach's poem, *The Guide*:

The persons represented are: Kiki-Tsum, a kurooma man (cart-drawer), Mr. Anthes; Lili-Tsee, his young wife, Miss Wedekind; Ming-Ming, a priest of Buddha, Scheidemantel; Miss Whirlbottle, an English globe trotter, Mrs. Schuch; Taima, a young girl, friend of Lili-Tsee, Miss Bossenberger; a State Official, Mr. Nebuschka; chorus of Japanese workmen and women. Scene: A remote Japanese village. On the rising of the curtain workmen are discovered at their occupations. Kiki-Tsum sings a song in praise of his wife. In Scene II. Miss Whirlbottle appears, complaining that she has lost her hand glass. The good Japanese folks have never heard or seen such an instrument. Lili-Tsee asks: "But what is that? What's a mirror?" Taima quiesces: "It's a handsome man? A cuckoo?"

Lili-Tsee:

"Here we make all sorts of things,
But a mirror with two wings
Never was seen far or nigh!
Tell me, does it laugh or cry?"

The mirror is found by Kiki-Tsum, who does not know what to make of it. He concludes it must be a picture.

"Heavens! now I know it's him!
That is my dear father's likeness,
As a young man, strong and active!
Yes, just as I used to see him.
Precious jewel, costly heirloom,
Let me keep thee, let me hide thee,
Dear memento of our lineage!"

He hides the glass in a vase of flowers. Ming-Ming, who is in love with Lili-Tsee, tries to arouse her jealousy by pretending that Kiki-Tsum is captivated by the charms

of a beautiful girl. Lili-Tsee finds the mirror, and seeing herself in the glass thinks it is the picture of her husband's mistress.

"O Buddha, goddess Kwaunan, look from heaven
Upon this forehead, looking thus outrageous;
Oh, send thy lightnings of revenge, requiting
Her wickedness with duly earned wages!"

A scene ensues between husband and wife; he declares it is the picture of his father; she insists it is that of his new love. Ming-Ming appears; the glass is thrust into his hands. He is to decide the knotty point. Ming-Ming:

"No, these are the noble features
Of a pious priest of Buddha."

The priest is about to depart with the glass, to put it on the altar of Buddha, when Miss Whirlbottle rushes in and explains the mystery:

"Dear sir, I do beseech you
To deliver me this treasure!
For, good sir, this is no likeness
Of a false, deceiving woman,
Nor of a beloved father,
Nor of any priest of Buddha.
No, great sir, it is my hand glass,
It is my little pocket mirror,
Which I lost, and long have looked for."

So far *The Guide*. The reader will find that "much ado about nothing" has been skillfully treated by Mr. W. Kirchbach. If the cast and the execution of the music under Schuch's lead had not been so exquisite, almost unrivaled in every respect, I doubt very much that the opera would have made such a success as it did.

Scheidemantel and Anthes have to be mentioned in the first line, and also the orchestra and the chorus. Mrs. Schuch—Miss Whirlbottle—looked lovely, but the part is too deep for her soprano Stimmen. The opinions about her characterization of the rôle very much differed.

After Lili-Tsee Cavalleria Rusticana followed, likewise under Schuch's lead. His temperament, always reckless, defiant, passionate, in Mascagni's first outburst of musical sentiment finds material to attack. And he does attack it with vehemence and virility that are inspiring. The work should never be given here except under Schuch's guidance, for he is the man to "infuse" into it all the poetry, passion and hot-headed despair which it requires. No wonder he made such a hit with it at its first glorious appearance.

Edward Strauss is at present in Dresden and draws large audiences. His first program was very interesting, consisting of the overture to J. Strauss' operetta Waldmeister; a juvenile waltz by Ed. Strauss, Traumszen from Mascagni's Ratcliff; Liszt's Hungarian Rhapsody No. VII.; Mendelssohn's May Song, arranged for orchestra by Ed. Strauss; Arragonaise, from Massenet's Le Cid; Danza Exotica, by Mascagni; Paderevski's minuet, &c.

Mr. Otto Schmid, the able music critic of one of our daily papers, the *Neueste Nachrichten*, proves a very active reviver and republisher of the Michael Haydn works. A Haydn album was published last year, and now four charming songs, published by Breitkopf & Härtel, have just appeared. Originally they were saved from oblivion by a great friend of the composer, Mr. Werigand Retteneiner, who copied them for himself. Mr. Schmid has been most successful in the arrangement of the compositions for a soprano voice with piano accompaniment. They will be heartily welcomed by all singers; especially No. 1, Der frühe Bund, and No. 3, Sagt wo sind die Veilchen hin (called Die Vergänglichkeit aller Dinge), will fully respond to the artistic taste even of our day, and I think I cannot do better than recommend them to my readers. The songs should be prime favorites with all lovers of classical music. Their artistic effect when interpreted by such artists as Lilli Lehmann or Mrs. Nicklass-Kempner one can easily imagine; but also good amateurs will be able to do them justice. The Lieder were composed in the years 1795-1803.

In my next letter I shall have the pleasure of reporting the grand Mendish concert, which will be gotten up in the Gewerbehause before long. The Saxon Handicraft and Art Exhibition is keeping Dresden very lively.

A. INGMAN.

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BERLIN, Juni 1890.

CARL HALIR.

[Translation.]
Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on.

CARL HALIR.

First Professor Berlin Royal High School and
Concertmeister Berlin Royal Orchestra.

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BOSTON, Mass., July 18, 1886.

HE that is fond of books looks forward to the comparative leisure of summer months and says, "Come, now, I shall at least have time to improve or delight my mind. If I go into the country, there will be long sun-lighted hours and quiet, ineffably dear to those who have been forced to listen to much music."

And so I pulled at random some books from the shelves. But when one has the opportunity to watch the growth of grass and study the sincerity and unconsciousness of trees and admire the frankness of animals, the printed page seems artificial and unreal. French wit is then like revolving pin wheels in a pine forest; German thoughtfulness like the digging of an unseemly trench in a flower spotted field.

* * *

And yet here is an amusing page from Emile Bergerat's *Vie et Aventures du Sieur Caliban* (1884-1885). Perhaps you remember how Bergerat told of the conversion of Liszt, and of Reyer's hatred of the piano. He is now telling of the sacrilegious conduct of Léon Carvalho in proposing to produce *Lohengrin* at the Opéra Comique. This was eleven or twelve years ago.

"If Richard Wagner is exiled from our national stage solely on account of his 'galloanthropophagie,' I ask some one to prove to me that Verdi adores us. Nor shall I be satisfied with ordinary and easy proofs, because it is always convenient to shout 'I adore France!' when you have met with great success in Paris. I demand this substantial proof: Let Verdi be naturalized after a dead failure. Unless he consents, down with *Il Trovatore*.

"This is the touchstone of a great composer. This is the distinguishing sign. He should love France all the time, in peace and in war, even if his relatives, friends and children fight against France, first, in obedience to the laws of their country, and, second, not to be shot as deserters if they act otherwise. Not to love France is proof that one does not know a word of music, that he cannot tell the difference between G sharp and A flat, and that, consequently, he has no means of making waltzes out of your compositions for bands to play in gardens where the brass shatters the air.

"I dare to think with Carvalho that patriotism thus understood will prepare for us at the Opéra a great diversity in the pleasures of hearing. The German troubadours being kept out by retaliation, the Italian troubadours being kept out by provision, we shall be obliged to hesitate for some time between Faust and the Jewess, and it will then be amusing to subscribe to the Folies Ritt and Gailhard! If you take four *La Jive* out of seven days, how many days will there be in the week for Faust? Such will be the problem presented to the subscribers. The solution is flight.

"This is why, at the bottom of my heart, I bless this little gray man, Carvalho. But I bless him for another reason also. I bless him for the sacrilege that he is about to commit.

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"By playing Wagner in a Parisian theatre the little gray man will rid us of the Wagnerites.

"If there is no greater composer than Wagner, there is no greater bore than the Wagnerite.

"Now, a Wagnerite is a man who looks like a Buddhist, and to him Wagner is especially great because his works are not performed in France. Heroin has the genius of Wagner, so far as the Wagnerite is concerned. His immortality lies in the peculiarity that it is not ascertainable and should not be put within the reach of intelligence. The more he is unknown, the further will his glory spread.

"Let an indiscreet pianist grab hold of his crank in the presence of Wagnerites to express Wagner by means of the ivory, and the Wagnerites protest; they are indignant. To divulge is to profane in this religion. No catechumens. No proselytism. One is or is not. There were apostles and good apostles who went into seclusion a fortnight ago to understand themselves, among themselves, and to exchange little mystic and cabalistic signs, which are the amenities of a cult. They made faces at each other or alone before a mirror, and they sent themselves news. When they went to Bayreuth to see the great bonze his astonishment was prodigious. He had extreme difficulty in understanding them, and he accompanied them on the 'cello so as to elucidate their thoughts.

"He wanted to be initiated. They did not deem him worthy.

"One of them who made the pilgrimage afoot, not being rich enough to go by rail, and also perhaps as a penance, returned in despair. 'Not only,' he exclaimed, 'does he not understand his own music, but he is a composer, a mortal composer! Astrology, numismatics, statics—everything that goes to make up his genius escapes him. He talked to me of fugue and counterpoint, as if he were concerned with such burges silliness. He is Wagner in spite of himself!'

"The grief of these amiable maniacs will be violent when they see *Lohengrin* on the billboards of a popular theatre. Already have they cursed Charles Lamoureux, who was the first that dared to prove the god was, above all, a man. 'Should one vulgarize haschicht?' they wept. And from that time they began to let go of Wagner. They desert through vexation. Carvalho will finish the rout.

"Is it not awful to think that, thanks to this wretched creole of a Carvalho, Richard Wagner will be nothing but a simple Beethoven!"

* * *

Bergerat's satire was written about 1885. That year Pagnierre's *Origines et Variations de Notre Tonalité* was published. He, too, had his say about Wagner, and in view of the present passion for Wagner in Paris his digression is of value.

'It is not necessary to take account of Wagner's denigration,' says Pagnierre, 'or to attach too much of importance to the whims of a polemist, to the confused, disordered fantasies of a partisan or vaudevillian. He wrote a sayette on the capitulation of Paris, in which he did not spare France. He makes Jules Favre come out of a sewer. Wagner had despotic ideas, you might say hallucinations. He saw everything through his passion or his system. Gluck, Mozart, Beethoven were for him fallen rulers. If he accepted Weber, 'twas as a starting point. Proud as he was, he would have said, with Medea, 'I, I say it; 'tis enough.'

"As for his hate against France, was it really sincere? In spite of his insults Paris was his desideratum. It was there he had dreamed of success and popularity. In his last years did he not express to some of his intimates his regret at the non-performance of his works in Paris?

"Let us forget his pamphlets. They will not endure. Let us see in him only a great composer whose work, in whole or in part, is firmly founded. Wagner, played every-

where, in Germany and even in Italy, is no longer contested in France, where unfortunately his music is still known only by fragments. It is deeply to be regretted that his chief work, that which best characterizes him and is more easily adapted to our stage and taste, the Meistersinger, is not performed here. In this opera he abandons his nebulous myths and legends to treat an original subject of the sixteenth century. It is an interesting work which includes all species. The Meistersinger is at the same time an opéra bouffe, an opéra comique, a symphony, a lyric drama, may, even a kermess, from which one might make a delicious ballet.

"He has been criticised here before he has been heard. He has been unjust toward France. France has been unjust toward him."

* * *

Pagnierre, you remember, is the man who has written forcibly and logically against the dominating influence of the piano. In this same book he assaults the enemy.

"The piano retards the tendency toward another tonality, because it fixes the tones, and it rivets our present system to a plank which it hawks about in the five parts of the world. Tonality finds itself braked. To-day the piano is the instrument most widely spread. It goes to the Incas, the Mormons, the savages. It has even crossed the threshold of the Seraglio; the great black eunuch has opened for it the folding doors, without reckoning the consequence of temperament on those accustomed to the charms of Oriental melodies.

"The soundest objections may be made against the exaggerated and misunderstood use of the piano. No doubt the piano has been of great service. It is a portable orchestra, which permits true artists to get a clear idea of a score, to play it, to understand the effects. It is an instrument of succor, full of resources for the trained composer. It also works much harm. Thanks to the piano, a person who has no musical sentiment can by long mechanical tool appear as a virtuoso. There is no longer need of taste, delicacy of ear; it is enough to have eyes and fingers. Everybody learns the piano, but does everybody learn music?"

* * *

From Bergerat to Pagnierre. Let us take a still more serious step. Have you seen Maurice Emmanuel's *La Danse Grecque Antique*? It was published by Hachette & Co. this year. A fat, solemn, sumptuous, exhaustive and exhausting book. It is full of pictures. It is also full of technical instruction. Here is an example: "Figure 61"—which represents two legs, indifferently male or female, and a loin cloth—"is essentially schematic. It shows the right leg of the dancer in the grand fourth in front, and Figure 62, equally schematic, shows the same leg in the grand fourth behind. The point of departure of these two grand positions is the fundamental position of IV: one of the two legs is raised, in front or behind, stretched to the height of the hip. If the leg is raised only to half this height it is then called the demi-fourth." There are over 100 pages devoted to such explanation. And I warn any feverish youth who is tempted to procure the book on account of the title to refrain and save his money; he will find little in it to console or excite him. And yet Mr. Emmanuel put himself under the charge of M. Hansen, the ballet master at the Paris Opéra. No doubt he studied the evolutions of the girls. Was it in two senses a study of the antique? It would appear so from the chronophotographic analyses, Plate V. Those of Plate II, however, suggest that Mr. Emmanuel's labor was not wholly without visual delight.

There is a mass of information in this book about the ancient dancing, but Mr. Emmanuel does not show the enthusiasm of a mineralogist describing tungstates, molybdates and chromates. One remembers the gorgeous description of the dancing girls at a banquet in the palace



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of Nero, at which Mr. Rowbotham must have crushed many cups, so vivid is his depiction of the bout. But Mr. Emmanuel is less susceptible. It is true, he has been frequently behind the scenes.

See the staidness of the man, as he talks about the private dances. "The Greeks drank little as they ate; they did not like to mingle food and drink. After the repast slaves entered to fill the cups, and with them came musicians and dancers. The name 'Komes' was given to the inevitable wind-up of the feast, a joyous spree, which the presence of courtesans, flute players, orkhestral, mimes and buffoons transformed little by little into a kind of concert or exhibition, which terminated ordinarily in an orgy." And there he stops. Mr. Rowbotham would have enlarged on this orgy to the extent of a dozen pages.

Mr. Emmanuel takes pains to tell us several times that the Greeks had no private dances which resembled in form or intention the dances of modern society. "The *dans à deux*—a man and woman dancing together as it is now practiced in our parlors—would have appeared nonsensical to the Greeks. Does it not transform the couple into a hybrid person who can no longer express anything by gesture, to whom every gesture is impossible? Now in society dances to-day the man and the woman are tightly embraced; each of the dancers preserves only the use of the legs: the upper part of the body and the arms are nearly immovable. The legs are limited in their movements to the monotonous repetition of the same formulas. But independence was so dear to the Greek dancer that the man and the woman forming an orchestra couple seemed afraid of touching each other. Always and everywhere the Greek dancer imitated."

* * *

There is little or no news. Mr. Templeton Strong is now in Peterboro, N. H. I wish Mr. Paur, who is fishing and inviting his soul by some New Hampshire lake, would produce Mr. Strong's *Sintram* next season. He has seen the score; that is, he has had it in his house.

I am told that Mr. Lang was re-elected conductor of the *Händel* and *Haydn* July 1, and these works will be performed next season: *The Messiah* (2), *Elijah* and *Hora Novissima*. Why does not the venerable society sing *The Messiah* four times? The chorus is tolerably familiar with it, and the orchestra at the fourth performance might be able to guess at Mr. Lang's intentions.

PHILIP HALE.

Boston Music Notes.

JULY 18, 1886.

One of the delightful summer cottages on Cape Cod is that where Mr. Charles R. Adams spends the warm months of the year. It is situated at West Harwich, on the banks of the Herring River, a pretty little stream that winds in, around and about in a way that gives great charm to the landscape.

The cottage is situated on a high bluff overlooking the river, with a grove of pine trees just beyond the tennis court in front of the house. Wide verandas are on three sides of the house, with easy chairs, hammocks, all the paraphernalia that makes the veranda the favorite spot for lounging during the warm, sunny days.

The house, which has ten rooms, is finished on the inside in the natural wood, on the lower floor no plastering or paper being visible. A large drawing-room extends the whole length of the front of the house, with dining-room, bedroom and kitchen on that floor, upstairs six more bedrooms; the entire house being most attractively furnished, and decorated with pictures, gay cushions, rugs, china, brie-à-brac, curios, and last, but by no means least, lots of music and an upright piano.

Here, with friends continually filling the house, Mr. and Mrs. Adams spend three months most delightfully, fishing, bathing, sailing, driving, visiting and being visited. They are both expert swimmers, and guests are always given lessons in that useful art when visiting West Harwich.

It is not, however, all play, for Mr. Adams, even in the summer at his country house, for he always has a number of pupils who continue their studies through the year and

follow him to the "Cape," where they live in the adjoining towns.

This summer Mrs. Francis D. Wood, Boston; Miss Anna Belle Van Vleck, Cincinnati; Miss Marcia Craft, Riverside, Cal.; Miss Mabel Monaghan, Ellsworth, Me.; Mrs. Portnoy, Minneapolis; Mrs. Ayer, Boston, and Mrs. A. Sophia Markee, Chicago, are already established and studying hard, while Mrs. Sprague, who has recently returned from Paris and whose home is in Rhode Island, is expected daily.

Mr. Adams will return to Boston the last of September to begin next season's work.

Mr. Lyman Wheeler has returned from the Yellowstone Park and gone to New Castle, Me., for the summer. The trip West was a most enjoyable one, Mr. Wheeler says.

Mr. S. Kronberg has already received many letters and songs in response to his offer of prizes. One of them is worth reproducing:

S. KRONBERG, Esq., Boston, Mass.:

DEAR SIR—Your local in *K. C. Star* in regard to premiums offered for "songs" just read. I have a song not yet set to music for which I will take \$1,000. It is entitled —————. My late wife suggested the sentiment of the song, and, being a musician, intended to set it to music. I believe that it would be a success as a solo. I think of getting it copyrighted soon, and if you think it would suit you to have set to music at price above mentioned it is yours. I could not afford to take your highest prize (\$100) offered for the words alone of this song. Shall I send you a copy when copyrighted?

Respectfully yours,

MILFORD, July 18, 1886.

The competition for these prize songs closes August 30. Sievok has been engaged for the opening of the Carnegie Hall at Pittsburgh, with Mr. Frederick Archer, November 5 and 6. The Governor of the State, with his staff, and all the notables of the State and city are to be present upon this occasion.

NEW ENGLAND CONSERVATORY.

The death of Hon. Luman T. Jeffs, of Hudson, Mass., removes another valuable name from the conservatory board of trustees.

The transfer of the art department to one of the leading art schools in the city will result in the adornment of the conservatory parlors and corridors with a number of hand-some pieces of statuary, &c., besides which it will give some additional room much needed for the musical departments.

After much delay on account of the exacting and difficult nature of the work, a complete catalogue of the books in the conservatory library has been printed. This library is the result of much labor and research on the part of Dr. Tongree, and contains many rare volumes, some of which were purchased and some presented to the library by friends. The catalogue is interesting reading to the musician.

The Sleeper Hall organ started on its journey on Thursday. It has gone to Barre, Vt., where it will be set up and used in one of the churches. The old Music Hall organ remains packed away in the shed, where it is likely to become a complete wreck in a few more years. In addition to the removal of the Sleeper Hall organ, two smaller pipe organs are being removed, one of which has been sold and the other set up in another room for practice, while the two rooms made vacant are being knocked into one for the reception of a new modern electric-action instrument of the best type.

Mrs. Frissell Due Here.—Mrs. Emmeline Potter Frissell, who has been representing THE MUSICAL COURIER in Vienna during the past year, meanwhile being engaged in her musical studies with Stepanoff and Leschetizky, and writing to other journals on musical topics, returns to New York on the Friesland, which sailed from Antwerp July 18, in order to negotiate several matters of business interest.

Mrs. Frissell expects to remain a few weeks in America, and will then return to Vienna the first week in September in order to continue her studies with Leschetizky and her work for THE MUSICAL COURIER. In the autumn Vienna will be represented by a regular weekly letter in these columns.

As Mrs. Frissell is preparing for concert work, by the support and encouragement of her teachers she will probably give a few concerts in Europe before her final return to America.

A Good Letter From De Vivo.

NEW YORK, July 20, 1886.

Editors *The Musical Courier*:

I HEREWITH beg of you to stand to your words and not deviate from emphasizing your claim that operatic management has been a speculation of stars. This is not the question I have been discussing. I wrote you contradicting the following assertions: "Abbey & Grau are bankrupted after dealing nearly exclusively with operatic stars," and "once more has the star system brought about its logical ruin."

The above statements you published in a leading article in your paper of June 10. As I am a well-known operatic manager of over thirty years' standing and having managed a great many stars, and in answer to your demand, "Ask De Vivo," I thought that, knowing my business at heart, owing to my long experience, and more than an editorial writer in operatic business known and in justice to my professional friends and to the truth, I would write you that you were erroneously informed, and it was unjust to attribute their failure to the above assertions, and will prove to you now with facts and figures that you are wrong, as I did not succeed in convincing you before.

All arrangements have been effected and the Abbey firm has been made a stock company, headed by Mr. Wm. Steinway as the president, and the success of the scheme is entirely due to his great financial capacity. He states that "at no time during the last three seasons the subscription list has been less than \$300,000." The lowest sum made was \$105,000. And mark what I stated in my communication, that this last season was the least profitable, while the company was the most expensive, and I am quite certain that the former seasons brought to the managers the average profit of over \$160,000 cash, if no more.

This statement will prove to you conclusively that the firm of Abbey, Schöffel & Grau did not collapse on account of "dealing nearly exclusively with operatic stars nor with the star system of opera," but by their unfortunate outside speculations, as stated to you in my last week's communication. You are well aware that Mr. Wm. Steinway is widely known in commercial and musical circles as a sound and conservative business man, and do you think for a moment that Mr. Steinway would take the trouble and waste time in reorganizing this firm, and, more so, take the risk of losing his and other creditors' money, if he had not convinced himself with facts and figures that the opera at the Metropolitan has been a very profitable investment for the last four seasons? Certainly not. And note, notwithstanding "the great payments to stars" (which I admit that nowadays are enormous in comparison to the celebrities of years ago) the public want the star, and the star system, I repeat, reigns all over the world, and it pays.

Mr. Steinway knows too well, and better than anybody else, what he is doing and says what I stated before, that "he feels convinced that inside of two or three years all the creditors of the late firm will have been paid." Amen! In regard to the sum of \$344,000 that Parepa cleared in the United States, "which figures, you said, stagger you and compel you to doubt their authority, not that you question Mr. De Vivo's veracity, but you do not believe, for instance, that Parepa ever could take \$344,000 net cash out of this country without leaving her manager as a great example of the usual 'dead broke' specimen."

To this unkind, untruthful remark, and uncalled for, I am compelled to tell you that you are still in your erroneous path. Parepa did not leave her manager of the usual "dead broke" specimen, but with a big sum of money, well earned, and she was glad of it, as I was the only manager that made her a rich woman. How could she leave me "dead broke" while I was her manager at a big salary and a percentage on her profits? In my communication of last week I told you that, and you have no excuse for making such remarks. Now I state to you that as manager of Parepa my salary, with percentage, amounted to over \$1,500 per month, and in twenty-eight months of hard work in four seasons I cleared over \$40,000. I cleared also \$38,000 with the memorable tour of two years in America and Australia with Ilma de Murska. I regret, and am not ashamed to

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tell you, that I invested a great deal of my earnings in properties in New Jersey and in a handsome house in New York, and lost a great deal; but I never lost a \$100 bill dealing with operatic stars. Finally, I feel proud to tell you that I have been a most successful operatic manager in my long career, and a most honorable one, having paid always my artists and all bills concerning my profession, and never had a failure, as everybody knows.

I could have retired just twenty years ago to live, as you say, in a hamlet in Italy like a prince, but I preferred to spend my money in America, where I made it, as a good American citizen.

Yours respectfully, D. De Vivo.

Interesting News from Belgium

ANTWERP, July 10, 1898.

Editors The Musical Courier:

A S I cabled you last week, Ysaye will positively not appear in America next season. The fact is Ysaye has a new toy in the shape of an orchestra, and he will not even listen to proposals for an American tour. He was in fact immensely surprised to hear not only that his tour had been definitely announced, but that he was to play at the second Symphony concert in Cincinnati this fall.

"I have not written to Johnston, my former manager, for over a year," said the distinguished violinist to your correspondent. "Wolfssohn came to see me in Paris, but I did not consider his propositions for a moment. I cannot see, then, how such a rumor started. I feel that the new orchestra I organized last winter demands my time. I am not doing this work for myself, but because I think we absolutely need new life here in orchestral work."

"I intend to give as modern music as possible, with especial attention to the young French and Belgian school. For originality and individuality I think we must go to the rising school in France. I see but little in Germany or in Russia."

"You can judge that my concerts were something of a popular success when I tell you that, after paying all the expenses, there was a balance or deficit of 25 centimes—I forgot which."

This is really an extraordinary result when one considers the fact that Ysaye organized his concerts entirely by himself, without guarantee, subscription, or any of the bugbears that accompany musical enterprises in our country. This orchestra was composed entirely of young men, none of whom belonged to the older orchestral organization of Brussels. He is said to have put that wonderfully warm, artistic temperament that we have all admired in him as a virtuoso into his work as a conductor. The public was quick to respond.

Ysaye recently built a beautiful home on the heights north of the Palais de Justice in Brussels. The heads of Beethoven and Wagner are on the façade. The works of art in the interior, the books on the shelves, the wines in the cellar, all reflect the unerring taste of their owner, and to crown all, a beautiful, accomplished hostess to welcome one. Mme. Ysaye is the daughter of a Belgian army officer of Flemish descent.

The violinist's summer amusements are simple. "All I ask," said he, "is a fishline and some water. The less fish the better. I can sit for hours with a line in the water in perfect happiness. When a nibble comes my dream is over."

"But my husband has a new passion," said Mme. Ysaye at this point. "He has developed a fearful taste for bicycle races, the house is filled every week with bicycle papers."

"I confess to a weakness for the *vélodrome*," continued the violinist. "I care nothing for politics. Why not amuse myself with bicycles? An old amusement of mine

was witnessing the wrestling matches at the summer fairs on the boulevard."

Apropos of Ysaye's success as a conductor it may be remarked that the Brussels public is peculiarly radical in its taste. Brahms is not liked much, Tchaikowsky is not at all in favor, while César Franck is worshipped.

Here in Antwerp Peter Benoit has succeeded against enormous odds in building up a genuine Flemish school. Though Benoit is fairly well known even in America, the outside world knows little of his work and aims. What Wagner did for German music Benoit has attempted to do for Flemish art, and the very fact that he has stuck so closely to the Flemish elements has served to narrow his fame abroad; for Flanders is, after all, but a tiny corner in the world, and its natives even are forced to turn to outside influences. It is curious to notice how rigorously the Flemish idea prevails at the Antwerp Conservatory. French, the commercial and social language of Antwerp, is forbidden. Every notice, every sign in the building is pure Flemish; even the international word *bureau* is barred.

Benoit, who was for a time *chef d'orchestre* at the Bouffes in Paris under Offenbach, never lost his Teutonic ideals. He returned to Antwerp untouched by Gallic influences, and shortly afterward brought out his Flemish oratorio Lucifer. The success of this work gave him the position of director of the Flemish Music in Antwerp, and here he established the national movement in music. The school, by the way, is shortly to be made a royal conservatory. It has hitherto been supported by the city.

Benoit's most notable works are De Scheide, The War, both oratorios, the cantata Rubens, the *drames lyriques* Charlotte Corday and the Pacification of Ghent. The latter made a powerful impression on the Flemish people.

Foremost among Benoit's pupils and followers are Jan Blockx, Emile Wambach, A. Mortelmans, Kourvels, Berghes and Frank van der Stucken.

Jan Blockx is perhaps the best follower of Benoit's ideal of nationalism. His music, while perhaps not as broad as his master's, is strongly Flemish in character. It may be said that he is to Benoit what Teniers is to Rubens. His best known work is the ballet Milenka, which has met with great success in Brussels and which is to be mounted in Berlin during the coming season. Wambach is assimilative rather than distinct in his work, while Mortelmans, a young and promising composer, is still rather vague in style.

Van der Stucken, though he feels and calls himself an American, being born in Texas and now an American citizen, is accounted here a Flemish composer. His works are often given here by the different symphony societies and at the Music School.

The Cincinnati conductor is at present spending a few weeks in Antwerp, visiting his parents and working hard on an opera.

This will be news to his American friends.

I had to promise not to say anything definite about it. This much, however, may be said without a breach of confidence. It is to be a one act opera, decidedly realistic in its tendency—with a tragic ending. Perhaps the most interesting part of its realism is that it is to be given in modern costume. The scene is laid at Antwerp. The composer wrote the book himself after a poem by Georges Eekhout.

Liszt, it will be remembered, spent many of his last summers in Antwerp, and now the old city numbers among its residents one of his favorite pupils (O fatal and much abused term!), Alexandre Siloti.

The Russian pianist was really a genuine favorite with the great hearted master, while his concert success in London and Paris now places him among the great ones.

Siloti was an intimate friend and companion of Tchaikowsky, and he married a cousin of the Russian composer. He has in his possession an unknown Tchaikowsky manu-

script, which is to be published shortly. It is a symphonic poem. Siloti came into possession of the work in this way: The composition was given at Moscow at a concert conducted by the pianist. The orchestra did not know the work. It went badly and was coldly received. Tchaikowsky, with his usual childlike impulsiveness, took the scores and tore them into pieces. Siloti, however, kept the conductor's score, and some years afterward confessed to Tchaikowsky. The composer was angry at first, but afterward admitted that perhaps it was worth looking at again, after all.

The pianist declares the work one of Tchaikowsky's most beautiful creations.

You will be all be interested in this tall, unassuming, charming personality, for Siloti is coming to America.

He has planned a short American concert tour in the spring of '97.

Another interesting figure in musical life here is Amelia Mehlig, a pianist who made something of a stir in the United States some fifteen years ago. She is the wife of a Mr. Falk, a rich merchant of Antwerp.

Apropos of pianists, Alberto Jonas, of the University of Michigan, an artist who is not known at home as well as he deserves to be, is in Brussels visiting his parents.

He came over on the Noordland and had as a fellow passenger Mr. Philip Foadick, of the Ohio Legislature, a gentleman whose name will be handed down among the great reformers of the nineteenth century as the author of the bill prohibiting high hats in theatres and concert halls.

But to return to Flemish composers. I have not spoken of the Franco-Belgian school, at the head of which stands P. Gevaert.

Gevaert, at one time chef de chœur at the Paris Opéra, is the author of several French operas comiques, of which Quentin Durward was the most successful. He afterward became director of the Conservatoire at Brussels, where he wrote the great works on Ancient Music and his Traité d'Instrumentation, a work scarcely surpassed.

But a considerable number of Brussels pupils follow Benoit and work on Flemish texts. Among them may be mentioned Edgar Tiné, whose St. Francis is now international property: G. Huberti and Paul Gilson. The latter, a pupil of Gevaert, is known through La Mer, a symphonic poem.

It is rather an odd coincidence, by the way, that many of the big men of the Flemish-Belgian school of music and literature have French names (Benoit, Constance, &c.), while in the Franco-Belgian movement one finds such pure Flemish names as Maeterlinck, Gevaert, Eeckout, Verhaeren.

Of the French-Flemish composers I should mention, perhaps, Theodore Radoux, director of the Conservatory at Liège, known through his opera, Le Bearnais, and Emile Nathieux, director of the Conservatory at Louvain, composer of the opera Richilde and the cantata le Huyon, while of Flemish type there remain Jan Van der Beden, director of the conservatory at Mons (oratorios, Jacoba van Beieren and Brutus); L. van Gheluwe, of the Conservatory of Bruges (oratorio, De Wind), and A. Samuel, head of the Ghent Conservatory, whose symphony, Christus, was recently given in Cologne and Brussels.

Even a cursory view of Belgian musical art would be incomplete without a reference to the various excellent choral societies found in the various cities. I had the pleasure the other day of hearing Les Disciples de Grétry, a male chorus from Liège. I never remember hearing choral work more firmly knit. Even Germany, the home of song, can learn something from the singing of these Liegois. Furthermore, I am told that this show is by no means alone in Belgium. L'Union Chorale, of Brussels; Les Mélophones in Ghent, and La Légia in Liège, are all held in high repute. It is small wonder that Van der Stucken made a name for himself as a choral leader, for the opportunity of studying the Belgian and the German choruses, of uniting the qualities of both.

A characteristic feature of the smaller Belgian towns and villages is that they all have a band of some kind. Most of them are either brass or reed bands, but little Yseghem, with some four or five thousand inhabitants, has a symphony orchestra, said to be fairly good. It recently had the honor of giving for the first time one of Benoit's compositions, an operetta called Hel Meillef (The May Queen).

After all, is it not Yseghem rather than Brussels that shows what a part music plays in little Belgium?

ROBERT L. CARTER.

Paris, ALPHONSE LEDUC, Editour, 3 Rue de Grammont.

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PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1353-1361.

Cable Address, "Fegujar," New York.

MARC A. BLUMENBERG.

Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, at 16 Liebk Str., W., is in charge of Mr. Otto Floersheim. Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 10 W.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, at 21 Prince St., Grosvenor Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Attwater.

THE LEIPZIG, GERMANY, business office of THE MUSICAL COURIER, is at Waldstrasse 70, where single copies are also for sale.

PARIS, FRANCE, THE MUSICAL COURIER, 6 Rue Clément Marot, Champs-Elysées, is in charge of Fannie Edgar Thomas.

THE ROME, ITALY, branch office of THE MUSICAL COURIER, at Via dell'Aurora, is in charge of Thos. Tracy Owler.

THE CHICAGO OFFICE OF THE MUSICAL COURIER is at 220 Wabash Avenue.

THE BOSTON OFFICE OF THE MUSICAL COURIER is at 14 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 17 avenue de l'Opéra, and Galignani Library, 100 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 23.

Subscription (including postage), invariably in advance:
Yearly, \$4 00; Foreign, \$5 00; Single Copies, Ten Cents.

RATES FOR ADVERTISING. PER INCH.

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Six Months.....	\$50.00	Twelve Months.....	\$100.00

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

**ESTABLISHED JANUARY, 1880.
No. 855.**

NEW YORK, WEDNESDAY, JULY 22, 1896.

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There is only one representative of THE MUSICAL COURIER in Paris, and that one is Miss Fannie Edgar Thomas. Miss Thomas is not only the correspondent of the paper from the French capital, but she is the only authorized representative, and no transactions of any kind are recognized by us except those coming through her. This statement is made necessary because of the fact that certain resident English speaking musical people have assumed to negotiate as representatives of this paper in Paris.

MR. JAMES G. HUNEKER, of THE MUSICAL COURIER staff, is in Paris again after a visit to the office of the London MUSICAL COURIER. He will attend the Bayreuth performances in conjunction with our Mr. Otto Floersheim, of the Berlin office of THE MUSICAL COURIER. Mr. Huneker will probably return in August. Mr. Floersheim will visit the home office here some time during the spring of 1897, and remain several months before returning to Berlin.

HOW many thousand genuine Jacobus Stainer violins are there in this happy gold-silver country anyhow? Every now and then we read in a daily paper that some one owns a genuine Jacobus Stainer (usually one of the electors), the latest case coming from Kansas City, the *World* of that city claiming that Mr. Louis Rosenfield, of that town, has one. Mr. Hugh McGowan, of the same place, has a genuine Frederick Stainer, and Mr. Henri Appy, of the same city, has a genuine Jacobus Stainer cello. At that rate there must have been a general emigration of Stainer instruments to this country, for we believe New York alone claims about 50 and Boston 20, and the rest of the country about 100, exclusive of the Kansas City specimens. We do not believe that a half dozen genuine Jacobus Stainer specimens can be found in the whole Western Hemisphere.

MUSICAL WAR AT BRIGHTON.

The substitution of a woman harpist for John Cheshire, a well-known English musician, in the Seidl orchestra has caused no end of a ruction in musical circles at Brighton Beach. The other members of the orchestra are angry because they say the new harpist is not a member of the union, and some of the members of the Seidl Society of Brooklyn are aggrieved, because they don't think they are getting their money's worth.

Mr. Bernstein, the manager of the orchestra, engages the musicians and collects their salaries in a lump sum from the society. Now it is said that the new harpist gets only \$60 a week, while Mr. Cheshire's salary was much more, but nevertheless the society "kicker" says Mr. Bernstein's bills are not reduced in proportion.

Mrs. Laura H. Langford, the president of the society, however, is on the woman's side, and she told me last night that the new harpist would stay and play at Brighton as long as the orchestra did. Mr. Seidl himself refuses to discuss the subject.—*Herald.*

MR. SEIDL has since denied that there was any trouble, and that particular feature is of no special interest. The point to be observed is the fact that the orchestra, like all orchestras in this and other cities, is engaged from one man, who gets a "lump sum" for the payment of the players he selects. Very naturally the conductor has some rights in these selections of the players that constitute the orchestra, but the orchestra, as a whole, is engaged by a speculator, who is also a member, and who pays the individual salaries on the basis agreed upon between him and each player. As a matter of record it may here

be stated that these speculators in orchestras have all become men of means, which is no doubt due to their ability to secure players under certain contracts, embracing the payment of commissions, for there must be favoritism and such a thing as a payment for an extended engagement or a number of extended engagements. Musicians must certainly have paid these speculators for years past to secure such advantages.

This system is one of the causes that have prevented the organization of a permanent orchestra here—that is, a spontaneous, permanent orchestra of merit, for had the latter quality prevailed instead of the selection on a financial basis of favoritism our orchestras selected entirely by the conductors must surely have been of better quality.

And this brings us back to the original contention that we can never have orchestral music of a high order in this city until there is established here a permanent orchestra, such as the Boston Symphony and the Theodore Thomas, both organized entirely independent of any speculator influences and free from the peculiar laws of a union. Any other kind of orchestra, even though it be co-operative, like the New York Philharmonic, is destined to play in a perfunctory fashion, only if for no other reasons than that of divided responsibility and the absence of dictatorial discipline.

The destinies of a conductor are associated with the triumphs or the failures of his orchestra, and whenever the conductor cannot insist upon and secure rehearsals and discipline he cannot accomplish any artistic successes with his orchestral organization. It is an impossibility. When rehearsals are regulated by union laws, or by the by-laws of an orchestral organization, or by the momentary decision of a majority or even a minority of players who may have other outside engagements that prevent prolonged rehearsals, the performances must necessarily be slipshod, as they have been here in New York for years past.

The demand for a permanent independent orchestra in New York is apparent and is known to exist among many of the best cultivated musical minds, and sooner or later such an organization will be perfected here, much of the local orchestral material being prepared for it already. Before its establishment the only satisfactory orchestral performances we will hear will be those of the Boston Symphony Orchestra and the Thomas Orchestra of Chicago. The Philharmonic Orchestra, with its limited number of concerts, its limited rehearsals, and the fact that its members constitute no homogeneous body, will be unable to give performances that can satisfy the aesthetic demand.

OPERA STAGING.

THE great attention which is now paid to the scenery and mounting of plays and operas, and the fad—for it is little else—of producing such theatrical works of great masters in a style as nearly as possible approximating to that of the first representation under the master's eye have called out some sensible criticism. The two things are at first sight conflicting, for if a manager confines his scenery and stage effects to those of the period of a first performance he will deprive himself of much that adds beauty and force to the work, by renouncing modern appliances which, had they then existed, the author would have been the first to adopt.

The recurrence to bygone staging on the one hand and excessive staging on the other are, however, both appeals to the lower rather than to the higher artistic faculties of the audience; they are appeals to the curiosity and the restlessness of people who are always desiring some new thing and are content, if they cannot have a really new thing, to accept an old one in a novel dressing. The attempt to produce great masterworks in an elaborate fashion is in itself praiseworthy, for great works ought to have a fitting presentation. But it must not be forgotten that the setting of a work, while it may give relief to the composition, is after all only a subsidiary matter, and the admiration expressed for such brilliantly mounted performances will perhaps be diminished when we reflect that the impression created on the audience is really made only by the splendor and beauty of the frame.

Respecting the much heralded performance of Don Giovanni at the Residenz Theater, of Munich, with the costumes of the period of the *premiere*, a German critic says that the management in producing its newly mounted, restored Don Giovanni had at its dis-

posal only a part of what was necessary to give Mozart's masterpiece in the spirit of its creator. What use is it to restore the text, to revise the score, to attend carefully to all the little details in the house and the orchestra; what use in the new revolving stage, what use are all these things, admirable as they may be in themselves, when the chief matter, the interpretation of the work, is not beyond criticism? This is more important than any superficial brilliancy.

The stage, however, is not the only field in which the ear is neglected for the accidents; the painter strives for accuracy at every point, the novelist describes at length every emotion or passing thought of his hero or villain, the historian buries his hero in a mass of trivial facts. It is the fault of the day. We no longer have the skill to draw a character with a few bold lines, because we have no longer the imagination to comprehend a character, a situation, an emotion so drawn; and lacking imagination, we must have its place supplied by externals, which will save us the trouble of exercising our thoughts or our fancy.

RE SPECIFIC QUESTIONING.

In view of the unceasing and at the same time increasing influx of questions on matters connected with music which daily pour in upon us THE MUSICAL COURIER finds it incumbent to draw the attention of its readers to the fact that its refusal to comply with answer is due not to any lack of courtesy, but to the editorial principle which forbids any journal of standing to reply to questions involving the interests of existent musicians, their ways, means, methods or other personal detail.

General questions on musical matters it is ordinarily a pleasure to answer, where they are not too laboriously burdened with detail. But in the case of over-elaborate demand the oft cheaply edited "correspondence" column of various journals would, even if adopted by THE MUSICAL COURIER, completely fail to satisfy within the space of a month the tissue of questions presented to it within a week. Therefore, eschewing a correspondence column, and reviewing the various letters of inquiry which arrive, we find that the demands which do not purport to convert this journal into a pedagogue, a court of personal jurisdiction, or a biographical dictionary number a very slight percentage. This slight percentage will be found cheerfully answered in our columns of notes.

Of the remaining majority such musical people as are known to the paper usually find their difficulties considered and, where possible, adjusted with discretion and good advice upon personal inquiry. But life would be too short, papers too small, and, above all, just and scrupulous journalistic reserve too lax and vitiated, to permit frank and full answers to these multitudinous personal queries to be delivered in print.

Many could no more be answered verbally than in print, where party interests are involved and various matters of personal progress are at stake, but a large mass, virtually unworthy of typesetters' time and printers' ink, trivial in themselves though of importance to those who propound them, could be verbally disposed of to the satisfaction of the client, as also of the paper which desires within reasonable means to supply helpful counsel or information to its clientele.

But the nature of letters which are in the habit of reaching us would indicate that the writers' idea of a living artist's or teacher's reputation amounted to so much thistledown. We are pointed out, to detail at length the methods of one teacher (often named) side by side the methods of another (also named), each with views opposite as the poles in matters of leading potency. We are called upon to state plainly which is in the right. It does not seem to occur to the questioner that, even though names might not be mentioned to us, the power in his hands to acclaim or denounce the merits of one or other individual by the declaration of an authoritative journal would carry the effect of a direct libel among his community, and thence further in a rapid circle. THE MUSICAL COURIER is a journal devoted to music and the highest musical interests, but it does not constitute itself a pedagogic champion of any one system or form of culture, all sides of all methods being discussed with full and free liberality in its columns. Whatever about private editorial idea and the personal preference which is every individual's right, THE MUSICAL COURIER as a journal does not undertake to give in any instance through its columns a casting vote between the merits of individuals,

methods, schools, conservatories, or the precise relative value of musical authorities.

"I have the prospectus," somebody writes, "of such and such a college; am also recommended such another musical college and yet another conservatory of high standing. As a leading authority I would beg you to answer through your valued columns which institution you may consider best?"

How rational people can expect that a reputable musical journal can convert itself into an information bureau for the detriment or advancement of musical institutions, public or private, it is hard to understand. Yet such questions, which are against principle to answer publicly or privately, are extremely common and come from an intelligent section of the community, which remarkable fact has most forcibly induced this present little letter of advice.

"Who would you recommend me for a teacher? Do you approve or disapprove the Deppe piano method? I am studying at present with a teacher of the Garcia vocal method. Will you please tell me if you regard the Laborde method as more beneficial?" Questions of this pattern are obviously mailed to us every second hour of the day. The following letter is quoted as a leading sample of what we are invited to do. It is signed by a Heidelberg graduate at present in the West, whose name, however, we refrain from quoting.

Editor of The Musical Courier:

Would you have the kindness to quiet a troubled spirit by answering a question?

I have the choice of two European teachers. The one says that a tenor should sing all tones above F or F sharp in the "voce mista," and all notes below perfectly open. The other says that such a course means suicide; that all notes above E flat should be head tones. Who is right? Both of these men have had eminent masters and have had long experience as teachers.

I hope the importance of this question will excuse my troubling you.

Very sincerely yours,

To reply openly to a letter like the above would be to place either teacher in the pillory as far so the writer was concerned, and, considering that this same is a man of intelligent standing, might likely affect the teacher disastrously outside; at the very least a question of this kind would involve a dissertation of the sort of length and variety which vocal teachers, and those only, know how to wage, with the marvelous result that half a dozen with half a dozen different views appear to come out all in the right, where there is really but one established issue.

The following we print for the edification of schools and teachers, public and private. It was destined for some such court of inquiry, but fell our way, bearing the address of Chicago:

Editor of The Musical Courier:

As you are nearly authority on everything pertaining to music, I would deem it a favor and benefit to your numerous readers of your paper to answer this, and in fact to get answers and opinions upon this question: "Is it essential or beneficial to hold a scholar too long on his lesson?" I will explain more fully the meaning of my question. I am a scholar of one of the greatest violinists and teacher in this country, or perhaps in the world. I will further say he is the second Wieniawski, having studied with him from a child to finish. I am fairly advanced under his high standard of music (for his standard is the highest), but he will hold me down to my studies until they suit him (perfect), and that often makes me feel as though I am making but slow progress. Of course I should like to play my lesson or concerto like he wants me to or like he does, but at my age (sixteen) and my technic it would be impossible, and still he expects it and will hold me to working on it until I get tired of it altogether.

Please let everybody who feels for a scholar have something to say in reply to the question. I often think that if when I get a good lesson he would pass me and go ahead, and then pick it up again later, I could accomplish more; but no, it must suit him there and then, or there I stay. Yours truly,

A VIOLIN SCHOLAR.

It might suit this "violin scholar," who revolts at persistent work, to tell him that his teacher was wrong, whereupon, even though he gives it as his valuable opinion that this teacher is "the second Wieniawski," he might instantly derive satisfaction from telling him that THE MUSICAL COURIER unhesitatingly pronounced him wrong.

Such correspondence, failing to draw forth the reply it seeks, has transient merit in the fact that samples like the foregoing may emphasize to those with queries to propound in future the indiscretion of involving therein any personal interests. General and current questions on musical topics will always be answered, not with courtesy alone, but with pleasure. It is preposterous, however, to expect that time and original space shall be given to what may at any moment be found within a biographical dictionary, just as much as it is obtuse and tactless to assume that personal interests may be jeopardized or injured by such expressions of personal opinion in a leading journal as may give temporary ballast to a shifting judgment.

Correspondents before taking the trouble to write should make very sure that their questions are of

such a nature as may be reasonably answered. THE MUSICAL COURIER is not an encyclopedic for common reference any more than it is a court of jurisdiction to determine the relative merits of artists in the professional world. Questions either too trivial or personally serious should be withheld.

Those correspondents who may have hitherto felt neglected will find here the explanation of matters. In future much trouble may be saved both sides, while THE MUSICAL COURIER stands, as ever, ready to help by counsel and suggestion within the bounds of etiquette and justice all its readers who apply to it with reason.

HE STAMPED ON HIS FIDDLE.

OCEAN GROVE, N. J., July 17, 1888.—A violin recital by Signor Giuseppe Vitale, supported by the Assembly Choir and Prof. John R. Sweeney, was given in the Auditorium here last evening to an audience of more than 6,000. Dr. Stoker presided. All the performers did well.

At one time during the program Vitale seemed to have trouble in getting his violin in tune, and right in the midst of his piece he threw the violin violently to the platform and brought the heel of his boot squarely down on it. The audience was dumfounded, and as Vitale left the scene of destruction all was quiet.

Vitale reappeared in a few minutes, this time with two instruments, one under each arm. He then played again, and all was lovely.

Mme Ogden Crane pleased the audience, and the whistling solo by Mrs. Smith was pretty. Other soloists were Mrs. C. M. Ward, Mrs. Stone and Mrs. Harris. The quartet was well received, as was the Assembly Choir.

SIGNOR VITALE pursued the proper plan. Whenever a fiddle is not pliable in the fiddler's effort to tune it it should be taken by the neck, flung upon the stage and the fiddler should step upon it, but with two feet, not one, as Vitale did, and its life should be crushed out of its belly.

But every fiddler is not as lucky as Vitale, who, it appears, had two other better behaved fiddles in reserve. If he brought one in under each arm how could he play either of the two? How could he vitalize both of them at the same time? And what did he do with the bows? He must have had his two bows on a string. There is a future for the signor, and it is ahead of him, too.

Watkin-Mills Will Come.—Watkin-Mills will sail from England March 20 next for the principal American spring festivals.

Kate Percy Douglass.—Miss Kate Percy Douglass has been very ill for over a month with typhoid fever, and is at the New York Hospital.

Miss Manchester.—Miss Florence Manchester, the able accompanist and vocal teacher, is rustinating at Larchmont after a very successful season.

English Flowers for Harris.—At the funeral of Sir Augustus Harris it is reported that the value of the flowers sent amounted to over \$10,000. A Harris memorial building is being discussed in London.

Klauser in Berlin.—Mr. J. Klauser sailed on Saturday last on the steamship Persia for Europe, and will remain abroad during the seasons 1897-8, the greater part of which will be passed in Berlin.

Barber Piano Recitals.—Mr. William H. Barber, pianist, will shortly give two piano recitals at Lenox and Stockbridge under distinguished patronage. He will be assisted by the noted tenor Albert Gerard Thiers, of New York.

W. L. Blumenschein to Europe.—Mr. W. L. Blumenschein, of Dayton, left for Europe on the Persia last Saturday, to be absent about six weeks. Ernest L. Blumenschein, a son of Mr. Blumenschein, is an art student in Paris, two of whose pictures have appeared in the Salon this year. Mr. Blumenschein will visit his son and also attend the Bayreuth performances.

Nina Bertini-Humphrys.—The talented prima donna Nina Bertini-Humphrys has been winning great laurels with the Hinrichs Opera Company at the Tivoli Opera House, San Francisco. The following extract is from the San Francisco Chronicle of July 9:

The numbers that stand out are naturally the duets, and that their beauty should have been impressed on the audience last night was a very great compliment to Nina Bertini-Humphrys and Michaelena. Nina Bertini-Humphrys has improved and developed remarkably since we heard her. She may be still a little cold, and *Juliet* was never very passionate with her; but her voice has grown fuller and clearer and rounder, and more gracefully controlled. It blended charmingly last night with Michaelena's—especially charmingly indeed—and the picture and the music alike were effective.

The Listermanns in New York.—It must delight all true lovers of music in the metropolis to know that Paul and Franz Listemann have decided to locate the coming season in New York. These young artists the past season have held the positions of concertmaster and solo violin-cellist of the Pittsburgh Symphony Orchestra, but, finding that field too small for their aspirations and artistic abilities, they have been induced by flattering offers to come to New York. Their success with solo and ensemble work, which enables them to fill out recitals alone, has been of such a nature that their dates for both public and private work are being filled up rapidly.



I HAVE just returned from London, after a visit of four or five days, days full of pearly fogs, marvelous nuances in tonal architecture; days of glistening vistas of deep green uplands and silvery and sullen reaches of water; days well spent, and when I reached Paris on a gay Sunday night I stepped from the twelfth into the twentieth century.

Paris is so new, so young, too young not to be innocent, and yet she is surely not that. But after London, covered with the old of time, the French capital is as a smiling child on a spring day.

Have they cork souls, these French people?

They are bright, self-contained, unworried by the outer world, and then their consciences, so elastic, so cork-like, so resilient!

They are so patronizing to barbarians. With a shrug they say:

"Ah, yes, he had the magnificent talent, had the Mr. Wagner." And they have listened patiently for over a quarter of a century to the first lady-like replicas afforded them by men who abused Wagner and stole his ideas at the same moment.

I once christened Massenet "Mile. Wagner," and meant no disrespect personally; but his music is so well triturated and so devoid of the enormous virility of Wagner that it suggests a woman's rather than a man's touch. Indeed, I can recall certain pages of Augusta Holmes' which have more of the real fire than some of the things the able fabricator of Escarmonde conceived.

And before I forget it, I saw Massenet about ten days ago going into the administration office of the Grand Opéra. He is a charming man, and his nature showed itself in the manner with which he received the advances of a half dozen playful young dogs in the big courtyard at the back of the superb pile France has erected for the maintenance of musical mediocrity.

Massenet looks a trifle Teutonic as to figure. He is nearly bald, but his expression is most winning and quite the reverse of that sardonic Hebrew, Saint-Saëns.

I had a pleasant talk with Maurice Grau the other day—a day or two before Sir Augustus Harris' death. He discussed most frankly New York opera, past, present and future, and especially the crusade against the high salaries paid operatic stars. "Heavens knows," said Mr. Grau, "I am willing enough to reduce rates all around, and I read the articles in THE MUSICAL COURIER with keen interest, but I am not to blame. It is the public's fault—the New York public that clamors for the De Reszkes, Melba, Eames, Nordica, Tamagno, Calvè, Plançon and the whole galaxy, and in one cast. If the New York opera audience would put up with one star and a bunch of second-rate people, as does Paris and London, then the tariff would be reduced." All of which introduces another point of view. Mr. Grsu further remarked that the few great singers had made a corner and kept up the prices. If New York would come out flat footed and refuse to listen to these people, then a panic would ensue, for America is their Eldorado.

But will New York do this?

Mr. Grau told me that he had not seen Mr. Walter Damrosch, and that they now had no interest in common beyond the fact that German would come to the Metropolitan.

To-day—the Fourth of July—I am assured that the papers to-morrow will publish the news that Mr. Grau is being backed by a syndicate in London, and is to run the Covent Garden Opera House. Of course you will have had full particulars by the time this letter reaches you.

I speak especially of the matter because when I

was in London Colonel Mapleson's friends were hinting mysteriously about Sir Gus Harris' successor, and when I met Henry Mapleson he, too, had the same such notion. But Marcus Mayer says that the colonel wouldn't take Covent Garden because of the forthcoming American tour.

And so in death we are in life, or does the quotation read the other way?

I sincerely hope, however, that New York is not to lose Maurice Grau on account of this new deal.

I am sick unto death with the Parisian café-chantant. The coffee is not good and the singing is very bad. I've been to them all and must confess that even that hideous invention, the New York roof garden, often excels in quality most of the Parisian shows. If it were not for the women—the cocottes—to speak plainly, I fancy these resorts would soon die an unnatural death.

And O Cielo! how the women here do tramp, parade, grin and glide, and how few are pretty or shapely. Yet the leaders of the oldest profession in the world, as Rudyard Kipling puts it, set the fashion for the dress of the women of the civilized and uncivilized world. Curious, isn't it?

As for the men in Paris, nothing will ever convince them that to be well dressed you must not wear silk hats of the fruity vintage of 1842, that frock coats and old straw hats do not modulate or that short pants (I use the word advisedly), collars cut pompadour and high water coats look ridiculous.

The women dress divinely, the men ridiculously. Of course there are exceptions.

I find the coachmen as Irish-looking as ever, as thirsty and as rapacious as you can well imagine; but then the Paris correspondent of THE MUSICAL COURIER has told you about these things, and nothing has been exaggerated. At first blush it seems cheap to ride about in carriages, but if you do it all day and every day then it eats into even an immovable income.

I saw an old familiar face or two at the Alcazar d'Eté last week—Paulus, and also the naughty Fougeré, who is wicked even in Paris; Polin, a capital interpreter of types to be found in the army; and at the Ambassadeurs I saw and greatly enjoyed three men who called themselves the Minstrels of Paris. They sing with good taste and act with genuine skill. I believe that they would "go" in New York, either Olympia or Koster & Bial's.

I shall miss many things when I leave Paris, because its glorious architecture, its picture galleries, marbles, are rare appeals for the eye; but most of all shall I miss the open air life. New York has no conception of practically utilizing its sidewalks, its house-tops, its parks or its river fronts. In hot summer we must broil within, drinking our liquid joys, hemmed in by languid walls. Here, although it is very hot sometimes, you can eat your dinner in the cool of the evening, surrounded by gaily dressed, well-bred people, a world about you instinct with color, grace, movement and a certain Greek-like gaiety.

No wonder dyspepsia is unknown, drunkenness rare, and good humor and politeness proverbial. Oh, those good old American home dinners, where the children are not allowed to speak and King Indigestion looms above the scriptural mottoes on the walls!

All this has been written a million times, but I hope the subject will be agitated a million times more until we really learn to appreciate the pleasures of living *al fresco* in the summer.

The Germans in the United States are the only race that understand this, else there would be no open air gardens at all.

I forgot to tell you about a curious pantomime I saw at the Folies Bergère. I remember now that I spoke of the attempted suicide of Liane de Pougy by an overdose of absinthe, or was it champagne or morphine? I've forgotten which, and it doesn't much matter, for the queen of the quarter world didn't kill herself, nor was the affair quite as sensational as was expected.

The pantomime I speak of is called *L'araignée d'or*, and it might fitly symbolize the career of Liane de Pougy, as it depicted a sort of Circe who entraps young men, and after banqueting on their souls

(how Gallie!) sends them into a magic slumber. Of course comes the valiant and spotless *Amadis*, and although warned by a holy hermit he begged of a big crow with electric gig-lamps to show him the way to the bower of the fascinating *Oriane*. The crow, or raven, or whatever kind of ornithological curiosity it was, bow, and in the next scene we find the hero endeavoring to awake from erotic slumber the victims of *Oriane*.

Of course *Oriane* appears, and after a catch-as-catch-can psychical struggle she weaves her paces and amorous wiles, and finally *Amadis*, conquered, falls at her auriferous toes.

She is enveloped only in a golden spider web (more symbolism), and the curtain falls as the lady demon bares her dentals for the final crunch.

I would not tell you all this because of Liane de Pougy, as she has no art whatsoever—only diamonds. But the accompanying music by Edmond Diet is what attracted my attention. It was well scored, grammatically well constructed, and all Wagner—that is, Wagner seen through the minifying lenses of a Parisian of the boulevard. Very clever, very picturesque and sometimes dramatically very telling it is. Leading motives are employed throughout, and I liked very much that crazy crow's motive. The bird was about 10 feet high and his musical name nearly as tall. And all this in an ordinary Parisian variety hall! To what base usance is even genius put!

The young man who played the rôle of *Amadis* was very handsome, and looked like a very young *Siegfried* in his make-up. He is not yet an artist, but with such a beautiful head and illuminated face and plastic person he may do anything. His name is Dhurmer, and he resembles the St. John painted by Dagnan-Bouveret, now the sensation canvas in the new Salon at the Champ de Mars.

At Maurice Grau's suggestion I went one night to see a pretty operetta called *La Falotte*. It is in three acts, and is still running at the Folies Dramatiques, an abominably uncomfortable and dismal little theatre. Yet I went twice to hear the piece because I saw possibilities for America. If the book is changed, but not absolutely ruined by the paraphrase, the liveliness of the plot and the brightness of the music ought to give *La Falotte* a great success in English.

There is a lot of the dialogue which must be cut; for example, one song refers to the peculiar gait of the heroine, for Parisians are particularly fond of depicting in song, color, clay and mimicry that part of the human person which I will, for politeness' sake, call the *coda*.

The story is about a superstitious fisherman who sees at eve the dread apparition *La Falotte*, which is the legend supposed to stalk in the ruined corridors of Mont-Saint-Michel. There is an excellently painted "back set" of the beautiful old monastery perched high on the rocks. There is also some by-play between two rival innkeepers, low comedy parts that could be worked up well for the American stage. *La Falotte* turns out to be a gay young woman with a foolish old baron of a husband. She dotes on the military and has appointments in Saint-Michel's, for she fears no ghosts, being one herself.

The fun begins in the second act, which is a gem. The baroness has despatched a note to a certain captain, but through the idiocy of the messenger it falls into the hands of a foolish captain of the gendarmes. He keeps the appointment and you can fancy the situation when the bewildered pair light their lanterns after much preliminary affection in the dark!

The fisherman has in the meantime informed the elderly husband that he has seen *La Falotte*, and together they go spook hunting. The finale of the act is wonderfully carried out musically and dramatically. There is a suggestion of *The Mountebanks* and *The Gay Parisians*, if you can imagine such an odd blend, but it is effective nevertheless.

A rousing baritone solo in the first act caught my ear, and a valse in the second would float into favor the whole opera. The part of the fisherman was taken by a young man named Jean Perier, whose voice is vibrant and of tonal rectitude. He sang and acted with great fervor. Mme. Cassive, a favorite here, was excellent as the heroine and mischievous

maker, and she carried off the evening with a light, deft hand, although she has not much voice to speak. But then she is French. She is of Paris and is all nuance, illusion. The cast was fair, the production simply rotten. No wonder they make money here, for the settings and costumes cost nothing, and no wonder the management loses money in America, because all is spent on glittering externals.

La Falotte is by Armand Liorat and Maurice Ordonneau, and the music is by Louis Varney. The last named is familiar in the world of light opera. I know the price that can be paid to secure the American rights. It is low. I shan't mention it, because if I do the authors will run the financial flag higher up the pole, especially if the United States is scented.

Bandits, my children; bandits, I tell you, are these people leagued against Americans. We are supposed to roll in wealth and so are considered fit prey. But I am so sick of hearing tales of extortion from the anxious tongues of Americans that I will not elaborate the theme just now.

Don't forget, however, that *La Falotte*, if properly done in English, will make a hit. I saw Varney, the composer, conduct the work. More economy, and of the sensible sort.

I tried grand opera again, although the *Walküre* performance disgusted me so much a month ago. This time it was *Tannhäuser*, with Van Dyck and Rose Caron.

Well? I hear you say. Well! I answer. Simply another disappointment, and I will tell you why.

I couldn't get a comfortable seat in the parterre, so paid 10 frs. for a seat in a stuffy box, where luckily I could see and hear. The physical discomfort was great, but I had heard so much of Van Dyck that I braved the malodorous atmosphere and refrained from smiling at those foolish boxes on the stage, filled on this occasion by well-dressed Parisians, who gazed blandly upon the Venusberg and the Wartberg instead of the stormy heights of Valkyrie Land.

And then Van Dyck sang. Some one whose name I do not care to mention told me that Mr. Van Dyck asks \$14,000 to visit America. I was not informed how many performances were stipulated, but I suppose two will about fill his bill. They don't want much, these tenors!

Will he get it? Will he take it?

He is artistically worth about the value of Eloi Sylva, whom you must remember with the American Opera. M. Sylva probably got a lot of money from Mrs. Thurber; everyone did at that time, but he is of about the same gargantuan calibre as Van Dyck.

I have had it dinned into me that Van Dyck is a great *Parsifal*. He may be, he probably was. But as I am a critical St. Thomas I will believe it when I see and hear him in the rôle. I know for certain that he is a mediocre *Tannhäuser*. His voice production is viciously immoral. There is a wobble that is really Wagnerian—I mean, of course (beg pardon), Bayreuthian. The organ itself has been a good one, but it was posed badly at the start, and so the middle register is worn and the top notes explosive. Baritoneal is the general quality, and he sings by main muscle rather than by the grace of God and decent emission.

Van Dyck's presence is portly. He is a Teuton, although a Belgian born. I tell you that he is only an honest, earnest worker, but we have had his kind in New York before. Mr. Edmund C. Stanton used to bring his like over in two ships every other season.

Then as to pitch! The pilgrimage was doubtful, for the strain of the night told. The duet in the second act with *Elizabeth* was fraught with vocal delicacies, and Caron held her own in the combat for the tremolando.

A great disappointment was Van Dyck, whose work is rough, whose stage technic lacks polish, and who has not the compensating qualities of the heroic German tenors.

In a word, he is a Belgian—a man fallen between the two artistic ideals of the French and German schools.

As for Rose Caron, she is a "has been." She was good in *Salammbô*, and since then has achieved but little. Her voice is shrill, nor can I be persuaded that the quality was ever lovely. Of course the men, women and children on the stage wore their hair over their ears because Cléo de Mérode has set the

pace. So this *Elizabeth* looked very funny as to coiffure.

But a surprise was in store for me, and I imagine that because of the contrast I was willing to swear that there never was, there never could be, such a *Wolfram* as M. Renaud. His voice is exquisite, he phrases exquisitely, and there is perhaps too much of the carpet knight about him for the valorous, honest brave *Wolfram*, yet a more poetic presentation I never saw, and lyrically it was almost without a flaw. Theodor Reichmann at his best would have to work wonders to outdo Renaud's Evening Star.

His personality suggests Jean de Reszke. There was the same love famished eyes, the courtly bearing (ah, Jean, are you not ashamed to look so young at your age!), and a certain suppleness in action that was very refreshing after the clumsiness of Van Dyck. Renaud lifted the part up to a place of prominence, and so I was partly compensated for the other disappointments of the night.

The ballet was good, and of course the Parisian version of the overture was used, but in a funny way. The overture, Taffanel again conducting, came to the conventional full stop, and the silly old clique started the applause. Then presently the ballet began. Seidl always rang up the curtain as the so-called Parisian version is reached, and so the prelude merges into the play.

Oh, that clique; how I hate it, hate it almost as much as I hate the hideous hags of midnight, hags with antique whiskers, who lead you to your seat and bewitch you with programs, stools and non-entrancing breaths!

The clique at the opera dislikes Wagner, I am told, that is, dislikes the later Wagner. He gives little opportunity for applause. The clique is all right in *Tannhäuser*, for there are plenty of full stops; but in *Walküre* there was much unhappiness. After the Spring Song joy and noise reigned, and I almost feared an encore, but when one rhythmical wretch gave a glad hand to *Hunding*'s motive his chief, a very unmusical person, frowned a chill down his back.

Damn the clique! idiotic survival of a mountebank age!

The orchestra at this *Tannhäuser* was fairly good. The music was more familiar, and the conventional tempi were proclaimed and maintained. Cléo de Mérode was in the ballet, and she certainly is pretty and slender, although her dancing is commonplace. The *Venus* was Carrere, and she was as hard as iron. The rest were ordinary, except Delmas the *Landgrave*.

Really such a performance would have been well "roasted" on the critical grill in New York. There is no use in telling me that this was an off night. On the contrary, it was a gala one. It was the *réentrée* of Van Dyck, and the house was crowded and fashionable.

Bertrand and Gailhard are said to be making a success of the Opera. Gailhard, in particular, has had much experience, and knows well how to employ the 300,000 frs. subvention allowed him by the Government. He believes in mediocrities that nominally cost nothing, and he gives many singer a chance, and it costs nothing. For instance, Kutscherra sang *Sieglinde* two weeks ago.

How long would New York tolerate such a system?

I also learn that the dark red boxes on the stage are a perquisite of the management. How long would an American audience enjoy such a spectacle?

Funny things happen here. Such as, for instance, the selling by a librettist or a composer admission privileges to the opera and also behind the scenes. The latter privilege caused litigation.

And pray do not forget that it means something for certain people, this custom of going back during the entr'actes and chatting with certain people.

Enough of the opera. It is the Day of Days for Americans. At various places patriotic citizens in Paris are preparing to celebrate. This evening after being stupefied by the usual flap-doodle speeches the majority will go about town and "acquire jags." There is now a celebration going on and Marie Barna has just sung the *Star Spangled Banner*, which was

followed by Reginald De Koven's *O Promise Me*, sung by Flora Bartels.

What could be more American?

I must stop, for coming triumphantly up the Rue Halévy is Otis Harlan, of *Black Sheep* fame. On his fat forefront is a red, white and blue necktie, and he is whistling *Swanee River*, with two fingers in his mouth. If he sees me I am lost, for Harlan means Maxim's and Maxim's means midnight—or later.

I must escape!

JAMES HUNEKER.

Mr. Sherwood at Chautauqua.

THE Chautauqua Assembly (Chautauqua, N. Y.) musical program is one of the most prominent of musical affairs during the summer months.

Mr. William H. Sherwood, of the Chicago Conservatory, is fulfilling his eighth annual engagement there with a full class of pupils, including pianists and piano teachers of prominence from all over the country. Mrs. John Behr, of Kansas City, a pianist of astonishing brilliancy, and one of Mr. Sherwood's earliest pupils in the East, who is also the accompanist for the assembly; Miss Harriet Johnson, of Galesburg, Ill., who won such high recognition at the Illinois M. T. A., and who will play in the Listemann-Sherwood recitals; Misses Roedter and Kofier, of Cincinnati, Ohio; Misses McLagan and Kenney, of St. Louis; Mr. Ferdinand Dewey, of Boston, who is also Mr. Sherwood's assistant teacher; Mrs. E. T. Tobey and Miss McIntire, of Memphis; Miss Jeanie Pratt, of Harrisburg; Mr. Lee Forbes, of Topeka, Kan.; Mr. Vincent, nephew of Bishop Vincent, the originator of the Chautauqua movement; Mr. Harry Bigelow, of Dunkirk, N. Y.; Mr. Walter Bonney, of Utica, N. Y.; Miss Leveroo, of St. Paul, are among Mr. Sherwood's present pupils at Chautauqua, while Miss Celeste Nellis, of Chicago, Mr. Sherwood's pupil, who has won such honors at Chautauqua and at the World's Fair and elsewhere, is there for a visit.

The Sherwood-Listemann piano and violin recitals are announced to take place at Sherwood Hall on the afternoons of July 23, 25, August 5 and 13. Among new works to be played are sonatas for violin and piano by Heinrich Hoffmann and César Franck, and violin MSS. by Frits Listemann, brother of Bernhard Listemann.

Mr. Sherwood will make his first appearance this year in the Chautauqua amphitheatre July 23, with the Saint-Saëns concerto in G minor, accompanied by Mr. Flagler on the organ, and Mrs. Behr at a second piano.

The Rogers Band, with augmented numbers, is playing better than ever, while Dr. Palmer, with his undiminished magnetism and enthusiasm, is already developing grand effects from the chorus of 500 voices under his baton.

Mr. Flagler's organ recitals and musical lectures are a highly appreciated feature. Mr. Wheeler's vocal class is full, while the work of Dr. Palmer, Mr. Leason and others, with the music school classes, is under full headway.

Chautauqua is a beautiful and popular place, with a bracing climate and numerous features of importance for the study of many other branches of literature, &c. There is a great and many sided gymnasium and physical culture department there under Dr. W. G. Anderson, of Yale College, and Mrs. Bishop, teacher of Delsarte.

The collegiate department, embracing all schools, is under the direction of President Harper, of Chicago University.

It is altogether an ideal place for summer study and recreation, and Mr. Sherwood has had many talented pupils there, who come each year to renew their study with him, and he has given many of his best recitals and performances there.

Victor Harris.—Victor Harris has returned from a seven weeks' trip to Europe, and has gone down to Brighton Beach to resume his work as assistant conductor at the Seidl concerts.

Alexander Lambert's Vacation.—Mr. Alex. Lambert is spending his vacation at Lake Hopatcong, where he has taken with him a Steinway grand. Mr. Lambert will appear at several concerts next season, but exclusively in New York, so as not to interfere with his duties at the New York College of Music.

Ocean Grove Concert.—Eight thousand lovers of music attended the second of the annual Grand Assembly concerts in the Ocean Grove, N. J., Auditorium, Wednesday night, under the direction of Prof. J. R. Sweeney. Enthusiasm was high and encores were numerous throughout the following program:

Assembly Choir anthem, Great is Jehovah; vocal solo, Asthore, Mrs. C. M. Ward; violin solo, Signor Giuseppe Vitale, selections; offertory, Assembly Choir anthem; whistling solo, Medley, Mrs. Smith; vocal solo, Mrs. Kerr; violin solo, Recollections of a Soldier, Signor Giuseppe Vitale; vocal solo, Nymphs and Fauns, Mrs. Stone; quartet, female, Annie Laurie; vocal solo, A vowel of Love, Twickenham Fairies, Madam Ogden Crane; violin solo, Religious Medley, Signor Giuseppe Vitale.

Each solo by Vitale caused a demand for his reappearance, as did the classical numbers of Madam Ogden Crane. Mrs. C. M. Ward received high compliments from Signor Vitale upon her matured style and power of voice.

OBITUARY.

Joseph Alfred Novello.

JOSEPH ALFRED NOVELLO, organist, composer, scientist and member of the internationally known firm of Novello, Ewer & Co., of London, died at Genoa on July 17. The deceased, who was born in 1810, was the son of Vincent Novello, who established the important English publishing house in the year 1811, when then in his thirtieth year. The son Joseph Alfred at the age of nineteen entered with uncommon zeal and energy into his father's labors, and maintained the policy of the firm, which was mainly characterized by the initiatory project of issuing high-class music at cheap rates with a judgment and artistic liberality which have had a permanent influence on the progress of music.

His business in 1830 was established at 67 Frith street, Soho, and his first important work, a continuation of Purcell's sacred music, begun by Vincent Novello in 1828, was completed in 1832 and supplemented by a Life of Purcell, by Vincent Novello. Concerning the publication of this work, well written history of the publishing house of Novello, Ewer & Co., which contains a preface by Sir George Grove, has the following to say:

"The issue of this work marks a distinct era in the records of the house and of the history of publishing, and was alone sufficient to prove to the musical world that artistic necessities were even at this early date foreseen and provided for. The majority of the compositions included in this edition had never before appeared in print. It was the first collection of music which Vincent Novello had edited for the service of a church outside the pale in which he had been educated. It was also the only important series of collected pieces for the use of the Anglican Church which had been printed since the time of Boyce (Cathedral Music, 1760-78); Arnold (Cathedral Music, 1790), and Page (Harmonia Sacra 1800)."

Vincent Novello's early works had been limited to the Roman Catholic ritual.

The work still further continues:

"It is a somewhat singular fact that when Alfred Novello furnished separate vocal parts for the use of choirs, each part complete as far as it went, the older singers strongly objected to the innovation, as it was called. They preferred to sing from the old imperfect manuscript copies or from the printed scores of Boyce, Greene, Croft, Arnold, Page, &c. The neatly engraved oblong editions of the masses of Haydn and Mozart, which were given to the world at what was then a very cheap rate—the cost of these cheap editions ranging from 2 shillings to 9 and 6 pence, each mass being priced according to size—were looked upon with suspicion, as representing a somewhat dangerous form of revolution in the musical world."

Until the progressive innovation made by Alfred Novello, the only printed editions of the Händel oratorios were those printed from engraved plates and selling at the extravagant

rate of 2 guineas, and this while oratorio was the form of music most in use in England.

In 1834 Alfred Novello moved from Frith street to 64 Dean street, a house identified with the early operations of the firm. The publisher was an all-round musician, and in addition to instrumental talents was also a good bass vocalist, singing at many metropolitan concerts as well as provincial festivals. His knowledge of music caused him to see clearly through what grooves of musical publication at cheap rates the prevailing taste in music might be developed, and the general love and knowledge of music fostered. His publication of cheap oratorio scores made the

songs given forth within the century. Upon its success the fortunes of the house of Novello were built, and the spirit of enterprise involved in the matter guided and directed all future transactions in which the house engaged."

In 1841 Alfred Novello united himself with ardor to the band of philanthropic men who relieved England from taxation on knowledge, and was for years treasurer of that society. Their accomplishments included the repeal of the advertisement duty in 1853, repeal of the newspaper stamp in 1855, of duties on paper and foreign books and of the security system. His scientific talents led him to assist Bessemer in the valuable discoveries made in glass, and especially that of producing the metal now known as Bessemer steel. Success seems to have crowned his efforts in whatever channel they may have been employed.

The principal musical event of the year 1859 was the great Händel Festival at the Crystal Palace in June, which gave a large rush of activity to the house of Novello. Alfred Novello was here again intrusted by the Sacred Harmonic Society to print the music for the performers and to provide the octavo handbooks for the use of the audience. A pocket edition of Händel's Messiah was by this time enabled to be published at the minimum rate of 1 shilling and 6 pence.

Through long years of usefulness, watching the complete development in cheap publication, for which he had sown the first seed, and busy with various labors of science and philanthropy as well as with music as an art, Alfred Novello lived and was beloved and respected. In 1866 he retired from business and left England to establish himself in Italy.

His death at Genoa occurred at the advanced age of eighty-six.

Luther Whiting Mason.

BUCKFIELD, Me., July 14, 1896.—Luther Whiting Mason, the famous teacher of music, died to-day.

THE death of Luther Whiting Mason removes an influential figure from the world of music. Mr. Mason was born in Turner, Me., April 3, 1828, was early left an orphan, and was deprived of the full benefits in education by which he might have profited, by reason of his necessity to work early and late. His relative, Dr. Lowell Mason, encouraged him in his first adoption of music as a serious study, and was rapidly rewarded by the boy's astonishing advancement and speedy resolution to provide by his talent for himself.

He began teaching music in the public schools and obtained a unique success in the training of children's talent, particularly in teaching them how to use their voices naturally. His fame was based on this specific faculty, and the successes of his musical career were thenceforward identified mainly with the young.

In 1853 Mr. Mason became superintendent of music in the schools of Louisville, where he introduced successfully singing first by rote and then by note into all grades, even the primary. He had at this period to fight against general apathy; what he was doing was new, and it took all the zeal of which he was possessed to keep interest alive in officials and school boards so as to pursue his course.

He was called from Louisville to Cincinnati, where the



JOSEPH ALFRED NOVELLO.

formation of choral societies all over England possible, and with the printed means placed within comparatively easy reach of all the growth of musical taste and practice became wonderfully keen and rapid. In this way his influence upon musical progress can hardly be overestimated.

He purchased for England the copyright for Mendelssohn's St. Paul, which was first performed there at the Liverpool Festival in October, 1836. The piano score of this was first issued at 32 shillings and the vocal parts at 5 shillings each. Compared with the prices of to-day this was not absolutely cheap, but it was marvelously so for the period and for a new work which had previously had but one performance on the Continent. Referring to it the history before quoted writes: "This work, which was the most noteworthy publication of the year, was the first new oratorio of its dimen-

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same lack of interest beset him; but he nevertheless pushed his course with energy, and after a time the call for his charts became so insistent that he could no longer continue printing them with stencils as he had done heretofore, and, type not being obtainable, he was obliged to invent it, assuming the financial responsibility. This amounted to about \$10,000, a gigantic sum for Mr. Mason, and one which flung him into almost hopeless debt.

This grew into "The National System" of Messrs. Ginn & Co., of Boston, who published his charts and books in this country. These became instantly famous. The debt disappeared in six months, and but for his extreme generosity, which kept him poor all his life, Mr. Mason would have become a rich man. His charts and books went everywhere. They were exhibited at world's fairs and awarded medals in rapid succession.

At the close of the civil war, in which he served as drum major, Mr. Mason made Boston his home, where he was appointed instructor in the public schools. Here he pursued a methodical, ingeniously planned course of training regulated to pass through all grades of all schools, and which by its excellence and obvious success rapidly diffused itself throughout the entire country, where it was faithfully sustained.

Free permission was given Mr. Mason to do with the Boston primary schools exactly what he chose. Recognizing his ability John D. Philbrick, then superintendent of public schools, placed no restriction on Mr. Mason's plans. The result was that Mr. Mason made the public schools of Boston the foremost, musically speaking, in America.

As the result of an exhibit made by Mr. Mason at the Centennial Exposition he was invited by the Japanese delegates to Japan, and after fourteen years in Boston went to Japan and took up his system in the Japanese schools on the same lines and with the same success as he had done in America. His school work was supplemented by tuition among the nobility, and he had also in charge a school where an orchestra of Japanese and European instruments was formed. He held meetings tri-weekly with the poets and musicians of the Mikado's household, whom he initiated into the beauties of German folk song. They in their turn applied the melody to Japanese verses and the German tunes grew to be sung over the land. After three years in Japan, during which he received most cordial tribute and valuable gifts from Empress and Mikado, Mr. Mason returned to America. School music continues to be called in Japan the "Mason song."

To Germany Mr. Mason went next, spent four months in Bonn studying the cathedral choir, and in Leipzig attended zealously the various classes which could afford him aid or suggestion in his perfected work, the National Music Course, which has become a standard book in the United States.

He was met in Germany with the greatest esteem and cordiality, and had every testimony offered him of the high musical regard in which he was held. Critics, musicians and dilettanti begged him to address some musical

societies, which, with modest reluctance, he eventually consented to do. A committee was appointed to co-operate with him in a German edition of his work, *Die Neue Gesangsschule*, which establishes in Germany an American course, a fact which speaks valuable things for its author. Mr. Mason died at the home of his son-in-law, Mr. Horace A. Irish, his illness having begun in a severe cold contracted last December. Previously he had fallen from a street car in Boston and hurt his head. The recent death

Hirschberg's Artists.

MR. H. M. HIRSCHBERG, who returned from Europe last week, reports the following engagements for the ensuing season:

David Bispham, baritone, from the grand opera, Covent Garden, London, for the whole season commencing November 20, but owing to his engagement for a number of opera appearances with the Metropolitan Opera House Company his concert availability will be somewhat limited.

Charles Gregorowitsch, the famous and handsome young Russian violinist, forty concerts, commencing November. Gregorowitsch creates a furor at his every appearance.

Bertha Marion Force, concert and oratorio soprano, for the whole season after November.

Fannie Darling-Jacobs, violinist, who at the age of sixteen took gold medal at the London Academy of Music, and was this year (still under eighteen years old) elected an associate of the institution, will, judging from the successes already achieved, be greatly in demand for concert work during her four months' engagement commencing December.

Miss Fielding C. Roselle, concert and oratorio contralto, whole season commencing November.

Neil McCay, tenor ballad vocalist, entire season for concert and musicale engagements.

Several other prominent and world renowned artists have also given Mr. Hirschberg refusal of contracts for season 1897-8, so that further announcements may be looked for in the near future.

Anthony Stankowitch's Success. — Mr. Anthony Stankowitch, the talented pianist, has had recent emphatic success at Auburn, N. Y., in two recitals given with the assistance of some excellent vocal artists. The press was loud in its praise of the pianist's work, and the following extracts are from among several notices:

Anthony Stankowitch, of New York, was another new artist, but at the completion of his three piano solos every one in the audience was his friend.—*Auburn Advertiser*, July 9.

Anthony Stankowitch, a noted piano recitalist of New York, was the next to be heard. The selections played were: Why? Schumann; Play of the Elfs, Heyman; closing scene of the opera Die Walkure, Wagner.

He was well received and to the students of the piano his playing was a revelation. He is one of the new school of artists and has a fine reputation for brilliancy of execution.—*Auburn Bulletin*, July 9.

Mr. Stankowitch's recital was the feature of the afternoon and he was one of the best recitalists heard during the meeting. His selection was as follows: Piano solos—Prelude, Bach; Romanze, Etude, Henselt; Prelude, Valse, Fantasie, Chopin, Anthony Stankowitch. Piano solos—Chanson Triste, scherzo, Tchaikowsky; Arabesques, Schumann; Forest Murmurs, pastorale, Liszt; Tarantelle, Mosskowski.—*Auburn Bulletin*, July 10.

Mr. Stankowitch's playing was of the highest artistic attainment, displaying a marvelous interpretation. Mr. Stankowitch is arranging a tour through New York State for next season. Why could he not be secured to give a recital in Auburn?—*Auburn Advertiser*, July 10.

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.



(From a newspaper cut.)

of his wife and his journey to Boston about a month ago, added to his physical ills, hastened his end.

Still, although not reaching the allotted span, he lived a useful life of sixty-eight years, and sowed in his time a musical harvest whose fruit is not all gathered. His career was an eminent one.

Mexico.—The seventh concert of the Conservatory Quartet of Mexico took place July 10 in the concert room of Messrs. Wagner & Levien. Señorita Carmen Munguia, a pupil of Maestro Carlos J. Meunes, assisted at the piano.

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Sir Arthur Sullivan Indisposed.—Sir Arthur Sullivan is reported to be in rather poor health.

Two New Conductors.—The two conductors Mapleson has selected for his American opera tour are Zarchetti, from Venice, and Vinanda.

Miss Shay Sails.—Miss Jessie Shay, the pianist, sails to-day for Europe on the St. Paul. She will remain on the other side for some time and will appear in concerts in some of the larger cities.

Aronson's New Music.—Rudolph Aronson while in Europe composed a military two-step, *For Love or War*, dedicated to the Seventh Regiment, N. G. S. N. Y., a character piece entitled *Pickaninny's Serenade*, and a song for May Irwin, entitled *Honey, Meet Me, Do*. *For Love or War* was performed for the first time at the West End, Long Branch, and the Casino, Narragansett Pier, last Saturday evening.

Rudolf King.—Rudolf King has recently sent Ethelbert W. Grubill, one of his pupils, to Europe to continue his piano studies for one year.

Mr. Grubill occupies the position of head of the piano department in the State Normal College, of Springfield, Mo., and left July 18 for Berlin, where Prof. Heinrich Barth, under whom Mr. King studied while in the German capital, will take him in hand. Mr. King is now also preparing several other promising pupils for Professor Barth, who always speaks in the highest terms of Mr. King's talent and abilities as a teacher.

Success of Another Saenger Pupil.—Miss Bernice James, now Mrs. De Pasquali, pupil of Mr. Oscar Saenger, has been meeting with great success in the South. The following flattering notices, quoted from the Atlanta (Ga.) *Journal*, give some idea of the manner in which her singing has been received in that city:

Mrs. Pasquali possesses a voice of remarkable range, pure intonation, and shows the most careful cultivation. She enunciates perfectly, and for once the words of the song could be distinctly understood. It is seldom a voice of such beauty is heard, and her intelligent reading of the compositions rendered shows her possessed of a musical soul.

Of a later concert the *Journal* had this to say: Mrs. De Pasquali's singing of the difficult aria from the *Barber of Seville* showed to great advantage the beautiful cultivation of her voice, and the ease and grace with which it was rendered proved a veritable triumph. In the *Ave Maria* (intermezzo from *Cavalleria Rusticana*) so directly in contrast to the aria, Mrs. De Pasquali evinced a tender and soulful temperament that was felt throughout the great audience. Mrs. De Pasquali, with her bird-like voice, charmed and captivated her audience in the *Jewel Song* from

Faust. A perfect storm of applause greeted the little lady, and although the hour was late she came forward and gave another song equally as delightful.

Kathrin Hilke in Denver.—Miss Kathrin Hilke, the brilliant soprano, sang with tremendous success at the Eisteddfod at Denver, Col., on July 4. The following are from press notices received:

The prima donna of the evening, Miss Kathrin Hilke, of New York, was next on the program, and was given a hearty reception. Miss Hilke sang the aria from *Gounod's Queen of Sheba* in a faultless manner, and for an encore sang *Under the Juniper Tree*, by Hollaender. Miss Hilke has a sweet, pure soprano voice, of good volume, and her work last evening is deserving of nothing but praise, and the great critical audience bestowed it upon her without stint. Her best work, however, was in her closing selection, *Nymphs at Sylvaine*, which fitted her voice well and was sung in a very effective manner.—*Denver Daily News*, July 5.

Miss Kathrin Hilke, the soprano, who came from the East for this dedicatory occasion, sang an aria from *Queen of Sheba*, and for an encore *Under the Juniper Tree*, by Hollaender. Miss Hilke's voice is clear and sweet, and she takes her high notes well.—*Denver Republican*, July 5.

Patti's Old Manager Dead.—Franchi, who was Adelina Patti's secretary and confidential agent for many of the early years of her career, has just died in Milan at the age of eighty. Among many anecdotes clustering round the old man's memory the press favors the following, supposed to have taken place in Philadelphia in one of Patti's tours under the management of Mapleson: Mapleson's contract was to pay Patti \$5,000 a night, in advance. He only possessed \$4,000, and Mme. Patti goodnaturedly undertook to come to the theatre ready dressed for *La Traviata*, all save her shoes. Eight hundred dollars more were scraped from the box office, and Signor Franchi declared: "You are a marvelous man, Mapleson. She would not do it for anyone but you. Mme. Patti has put one shoe on." Nor was the other shoe worn till the odd \$200 was planked down.

FROM PARIS—VOICE TEACHER.—Pupil of De la Grange, graduate of Yerins system of learning French accent and pronunciation, wants position in conservatoire or school. Address Miss Snyder, care of Munroe & Co., 7 Rue Scribe, Paris, or of International Bureau of Music, 112 East Eighteenth street, New York.

Giovanni Franchi.—From Milan comes the announcement of the death, in his seventy-fifth year, of Giovanni Franchi. The deceased, who was the senior of Italian impresari, was as well known in America as in Europe, from his long connection as manager with Adelina Patti. To his fidelity for the period of eighteen years the millionaire diva owes much of her wealth. No drops of golden shower seem to have fallen to Franchi, for at his death there was not a red cent found in the house, and he leaves only a little bit of property at Brescia, his native place. Scarcely thirty persons followed the body to the grave in the Cimitero Monumentale, where Emil Düser delivered an address in the name of the Society of Impresari.

Munich.—During the days in August and September on which no performances are given at the Munich Opera House two performances of the cycle of all Beethoven's symphonies will be given at the Kaim Hall, under the direction of Hermann Zumpes.

CABLEGRAM FROM BAYREUTH.

BAYREUTH, July 20, 1896.

The Musical Courier, New York:

Rheingold mediocre; Walküre tremendous. Attendance and enthusiasm enormous.

FLOERSHEIM.

THE Bayreuth Festival began, July 19, with a performance of *Rheingold* under the direction of Hans Richter, who twenty years ago led the orchestra at the first production of the tetralogy. Twenty years ago Bayreuth was unknown except as a sleepy place which gave a title to a Margrave and possessed an ancient castle where a "White Lady" used to haunt the corridors. Wicked men said that the real White Lady who terrified the chambermaids and made the sentinels swoon was the Margravine in her night dress (she was a sister of Frederick the Great) on her road to some rendezvous that might console her for the neglect of his Serene Highness the Margrave. Touched by the legend, perhaps, Richard Wagner built himself home in the little town, and inscribed above the portal the lines:

Hier wo mein Wahn seine Friede fand,
Wahnfried sei dies Haus genannt,

and in 1872 the foundation stone of the Festspielhaus was laid, thanks to the assistance of the late King Ludwig II., without whom Wagner might have remained a mute, inglorious Milton. On August 18, 1876, the first performance of the tetralogy began before a gathering of imperial princes, artists, musicians and the Abbé Liszt. King Ludwig, in solitary state, attended the first dress rehearsal, but the effect was so depressing that on the three following days invited guests were present. When Wagner, at the close of the performance, told the audience that they could now have a new art if they wished for it, he was decried on all sides.

But six years later opinion had changed. The Crown Prince, afterward Emperor Frederick, said in 1882 that he could not find words to describe the impression he had received, as it surpassed all he ever anticipated. A French critic wrote: "If the hearer is not moved to profound devotion, then, verily, no ceremony of the church is able to arouse within him any such emotion." And the well-known German critic, Wilhelm Tappert, put the feeling of the great mass into this sentence: "A more noble legacy than this festival play the master could not have left us."

A large proportion of the visitors this year are foreigners, among whom the Americans and French are conspicuous. Among German visitors are the Duchess of Augustenberg, mother of the Empress; the Grand Duchess of Mecklenburg and other princes; and probably the Emperor, who has taken tickets, will be present at the last cycle in August.

The first cycle ends to-day, July 22, with the *Götterdämmerung*; the second cycle begins July 26, the third on August 2, the fourth on August 9, and the last on August 16.

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CHICAGO OFFICE THE MUSICAL COURIER,
26 Wabash Avenue, July 18, 1896.

HOW will Chicago support two orchestras, two choruses, operatic ventures and numerous other small enterprises? The Chicago Festival Orchestra, of which I told you, is now incorporated, with Adolph Rosenbecker as conductor. He is a musician of considerable ability, and a good leader, with an ambition to give concerts of high-class music, not classical, I understand, at a low price. The idea is right enough; the doubt is as to its practicability. He talks of taking the Auditorium for a series of popular and sacred Sunday night concerts upon his return from a tour which he makes with his orchestra of forty musicians. Eighteen concerts have been arranged for in the West, and then a series will be given in Chicago. If the new orchestra succeeds in thus gaining patronage extensively in this city, with such a powerful and firmly established orchestra as we now have, it will be nothing short of the marvelous. It is hinted that some members of the Thomas orchestra will join Mr. Rosenbecker, but I give the rumor simply for what it is worth.

Walter R. Knupfer, of Leipsic, Germany, whom I stated some time ago would visit America next season, has signed a contract with Dr. F. Ziegfeld, president of the Chicago Musical College, to teach the piano exclusively at that institution. This is an important addition to the musical ranks of America, and of Chicago in particular. Mr. Knupfer has made an enviable reputation in Europe as a virtuoso, and as an instructor has met with extraordinary success. One of his former teachers, the celebrated musician Prof. Martin Krause, of Leipsic, writes the following concerning his pupil:

Herr Walter R. Knupfer was my pupil for five years. His most remarkable gifts as a virtuoso, his great intelligence and his indomitable energy have brought him to the beautiful goal of his ambition. He is a superb pianist, with a beautiful touch and a masterly technic, and has also given evidence as a teacher that he belongs to the ranks of the chosen.

I hope most sincerely that these lines will assist the amiable and modest artist in smoothing his pathway.

(Signed) PROF. MARTIN KRAUSE.

Leopold Godowsky has just returned from Denver, where he played at the National Music Teachers' Convention. He was the chief attraction, and made a tremendous success. In addition to his engagement with the Boston Symphony Orchestra, other Eastern dates are made for him.

A new operatic venture has for its head Lewis Campion, the bass singer of Christ Church. The opera now in course of rehearsal is Offenbach's Rose of Auvergne, and will have Miss Lulu Stevens and Mr. Arthur Burton in the cast. It takes but one hour to play, and can be given anywhere. Messrs. Cowles and Ulrich have the management exclusively.

Mr. Clarence Eddy is to make two appearances with the Chicago Orchestra, probably in November, and these will be important events of our next musical season.

Bernhard Ulrich, of the Chicago Amusement Bureau, is now in Toronto, and will be absent a month.

Clayton F. Summy, the promoter of the Chicago chamber concerts, is particularly sanguine as to the success of his next season. The six concerts comprising the series

are to be given with the best talent the city affords, in addition to the Spiering Quartet, which will play at all the concerts. The price for the season is only \$6, and should bring a big attendance. I hear Margaret Cameron, Ella Dahl and Arne Oldberg are three of the pianists engaged. Certainly they are among the best in Chicago.

The piano recitals are also spoken of, and I know many musicians who are very enthusiastic about the forthcoming recitals, which commence early in October. So much benefit was derived from those given last year that a natural eagerness is exhibited as to what will be done next year. Unquestionably Mr. Summy's enterprise has been productive of good results, and has acted as an incentive to much good work.

Charles Darling, a young organist from the West, has been appointed organist at Sinai Temple, in place of Wilhelm Middelschulte resigned.

Frederic Grant Gleason is at work upon three operas, taking his time leisurely about completing them.

The *Musical World*, of Chicago, had something to talk about this morning when it became known that Frederic Wessels, for so long the esteemed and respected secretary of the Apollo Club, had been appointed treasurer of the Chicago Orchestra. Of course now that Mr. Wessels has become a part of the Thomas organization, it is pretty well understood that a powerful section of the Apollo Club will follow him and become members of the great chorus which Anna Millar has organized. Some of the dailies have stated that the Apollo Club and Thomas' orchestra have quarreled; this is not so. The orchestra will still assist the Apollo Club if requested, but possibly Mr. Tomlins will now train an orchestra of his own to accompany his chorus.

What the result of the secession of so many Apollo members will be time alone can tell. In justice to the Orchestra Association it must be stated that no inducements have been held out to gain members of the Apollo Club, and it is solely in consequence of the disaffection which exists in the club that so many have signified their willingness to sing under the guidance of Thomas rather than Tomlins.

It is proposed that from 200 to 250 selected amateurs shall constitute a mixed chorus to give choral works, of course in connection with the Thomas Orchestra, although some special concerts may also be given. Prominent in the change are C. Norman Fay, Philo A. Otis and Arthur Huertley. The latter named, it will be remembered, presided at the annual meeting of the Apollo Club when it was decided to give Mr. Tomlins increased power, although a very large proportion of the club considered it unadvisable, and in consequence Mr. Huertley resigned, as also the vice-president, George Wessels.

Mr. Mees, the well-known director, is to rehearse and take charge of the new choral addition to the orchestra, thereby removing a considerable load from the shoulders of Mr. Thomas, who surely already has sufficient to carry. Of course, however, Mr. Thomas' is the final voice, and with him will remain the choice of selections as well as the time of presentation, for to one who has so ably handled a professional body can assuredly be entrusted the charge of this amateur element.

To the Chicago Orchestra the change should assuredly prove beneficial both in the character of the work done as well as financially, and this union of chorus and orchestra will enable many works to be given which hitherto, owing to scanty resources, have been an impossibility.

Rumor says that Max Bendix will not be concertmaster of the Thomas orchestra. It seems to be certain that he has not yet signed a renewal contract. He has made a splendid concertmaster and done good work with the organization, and just what the disagreement is no one appears to know. Considering that Mr. Bendix is essentially of the French school, and the majority of the orchestra players belong to the German school, it is surprising that the relations existing between the two factors should have been so long harmonious.

FLORENCE FRENCH.

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FLORENCE FRENCH.

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Arthur Hartmann.

THE following are among several further valuable tributes obtained by the little violin genius, Arthur Hartmann. The prominence of many of the writers constitutes them of special interest:

When Arthur played for the late Sir Charles Hallé in London, June, 1892, Sir Charles spoke of him as "the little American boy violinist who has conquered the musical world."

When Paderewski heard him in Erard Hall, London, June, 1892, he pronounced him to be "the coming Paganini." And when Paderewski was in New York he visited the New York College of Music, by special request, where Arthur had to play for him.

At the concert in Prince's Hall last evening an extremely clever violinist was introduced in the diminutive person of Master Arthur Hartmann, the little American genius, whose performance of Tivadar Nacher's Danse de Tsiganes electrified the audience and made us ask ourselves if we had at last found another Paganini.—*London Times*.

By special request Arthur played for Nacher his Danse de Tsiganes, when Nacher presented him with a Romance composed by himself.

The following tributes he received on board the steamship New York on the evening of a benefit concert at which he played for the seamen's fund:

You are on the road to great success, and I join with everybody in wishing you all luck.—*Elizabeth, Princess Soltykoff*.

Delighted with your playing.—*Maurice Grau*.

Thank you cordially for your superb performance.—*Mark Twain*. With every wish for all success.—*Mr. Henry E. Abbey*.

Following are from the American press:

Truly, he is a rare genius.—*New York World*.

Master Arthur Hartmann, the boy violinist, whose mastery of the instrument, finished technic, and true musical interpretation of difficult themes took the audience by storm.—*Brooklyn Daily Times*.

Master Arthur Hartmann shows remarkable skill and talent. His technic and matured interpretations are truly marvelous. His equal has not been heard heretofore in this country.—*New York Herald*.

Louis Lombard.—Mr. Louis Lombard has returned from his visit to Japan and is now on his estate, Lombardale, North Bay, N. Y.

Sousa Was Favorite.—At the recent beauty contest at Manhattan Beach Sousa, the band director, obtained the largest number of votes, at which, the New York daily press writes, Rice, the impresario of Evangeline fame, has shown himself very wroth. Say what one will, there is tremendous captivation for the women—who were the voters in this case—in the waving of a stick, and the poetry of baton motion is of equal seduction with feature, figure, bravery or talent.

An Ocean Liner Conservatory.—The steamship Palatia, of the Hamburg-American line, has been baptized a conservatory by reason of the perpetual use to which its piano has been put on recent voyages. On June 28 an excellent concert was given on board, at which the following program was immensely enjoyed by the passengers, and the unremitting piano covered itself with the glory of good time and responsive action. The headquarters of THE MUSICAL COURIER aboard were in Cabin 10, occupied by Mr. Hans Schneider:

Introductory remarks by T. Mowry Sabin, Esq., of Boston; Tannhäuser March, Wagner-Liszt, August Arnold, of Brooklyn; The Two Grenadiers, Heine, recitation by Professor Humphry, of Princeton College; Adagio, Goitermann, and Gavotte, Popper, 'cello solos, James Liebling, New York; Magic Song, Meyer Hellmund, Miss Estelle Liebling, New York; Phantasia (C minor), for piano, Hans Schneider, Hans Schneider, Providence, R. I.; Des Sängers Fluch, Uhland, recitation by Professor Herrmans, Denver, Col.; Loreley, for soprano, Liszt, Miss Dr. Volkman, Vienna; The Swan, Saint-Saëns, Am Springbrunnen, Davidson, 'cello, James Liebling, New York (Max Liebling and Hans Schneider, accompanists); No. 8 suite for violin (G major), Ries, Mr. G. W. Marsteller, Dayton, Ohio.

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CHICAGO, ILL.



Mascagni.—A volume of poems by Pietro Mascagni is announced for publication.

Wagner Museum.—The Richard Wagner Museum is now completely arranged at the Villa Reuter in Eisenach, and will soon be open to the public.

Weimar.—The court theatre of Weimar will give, at the commencement of the next season, a new opera in three acts, entitled *The Poet and the World*, words by Jules Petri, music by Waldemar de Baassern.

Tartini.—On August 2 a monument to the famous violinist Giuseppe Tartini will be inaugurated at Pirano in Istria. The statue, in bronze, by the sculptor Dal Zotto, has been already placed on its pedestal.

A Prince Composer.—Prince Mirko of Montenegro has written the music for the drama by his father, Prince Nicolas, entitled *The Czarina of the Balkans*, with which the new theatre at Cettinje will be opened.

Antwerp.—The Antwerp School of Music, under the direction of Peter Benoit, will be raised to the rank of a royal conservatory as soon as the Government and the city can come to terms about the financial arrangements.

Watchmen Songs.—Prof. Jos. Wichtner, of Krewe, is forming a collection of the verses sung by the old Nachtwächter, "which contain so much poetry, piety and sometimes drollery." He appeals for assistance to all whose memory retains any of these quaint rhythms. Most recollections are indistinct as to what came after *Unsre Glock hat Drei Geschagen*.

Bellincioni.—The well-known singer Gemma Bellincioni is erecting for herself a mausoleum in the cemetery of Montarrano. The artist Monteverde is reported to have undertaken the work on the statue to be placed in it. This statue is supposed to represent Lyric Art, but, naturally, the goddess has the face of Bellincioni. Does the lady imply that lyric art is dead in Italy and the sooner it is buried the better?

Madrid.—A large sized disturbance took place at the Colon Theatre, Madrid, at the first performance of a new opera, *La Gran Feria*. The piece was a failure, and the public expressed its dissatisfaction with southern energy. The claque, however, was resolved to earn its money, and broke out into frantic applause. The hisses and yells and the handclapping continued till the curtain was rung down. The battle must have been a prolonged one, for the civil governor of the city has issued a decree to the effect that all theatrical representations must end by 12:30 midnight, as he cannot tolerate their extension to 2 o'clock in the morning.

Milan.—Verdi is hard at work either on the *Tempest*, or on *King Lear*, or on *Cymbeline*—at all events on something from Shakespeare—libretto by Boito. Boito's *Nero* is, as happens every year, again spoken of. Other works announced are Franchetti's comic opera, *Le Malade Imaginaire*; a *Tartuffe* by Scarano, a *Tosca* by Puccini, a Japanese opera by Mascagni, and the *Bohème* of Leoncavallo.

Naples.—On September 9 the great Neapolitan festival of Piedigrotta is held. At this feast the Neapolitan composers produce their new songs, which soon spread through all Italy. The prizes offered are numerous. Many of the best known Italian composers, Tosti, Costa, Di Capua, &c., began their career at Piedigrotta, and the successful songs are soon sung by the strolling companies, the Pagliacci, in all the villages. The text is sold for 1 cent; music and text for 2 cents, but if you want a guitar or mandolin accompaniment you must pay 5 or 6 cents. Everyone spends 2 cents.

Verdi Asylum.—The work on the asylum founded by Verdi for aged stage artists is going rapidly on. It stands in a large, park-like garden, is two stories high, and contains 200 rooms and a large music hall. For the maintenance of the beneficiaries Verdi will establish a fund bringing in 100,000 frs. a year. The members will be their own masters, free from all rules except as to the hours of meals.

Stern Conservatory Report.—The annual report of Stern's Conservatory of Music, Wilhelmstrasse 20, Berlin, Germany, is at hand. The director of the same is Professor Gustav Hollaender, and the past year has been the forty-sixth academic. Such an authority, for instance, as

Professor Friedrich Gernsheim is associated with Professor Hollaender in conducting this important institution. Also Ludwig Bussler, Felix Dreyschock, Prof. H. Ehrlich and an immense staff of instructors lend their hands toward the making of a school of music now known the world over.

The pupils' list shows an attendance from all over the globe, and the programs of the concerts given by the conservatory represent the highest order of classical music. It is certainly a model institution.

Bernhard Sinsheimer.—Mr. Bernhard Sinsheimer, the violinist, is at present the guest of Ysaye, the violin virtuoso, at his summer home, Ostend, Belgium.

Wagner Performing Rights.—The suit brought by the heirs of Richard Wagner against the Court Theatre of Weimar is at present in a state of suspense. The case before the Provincial Court ended with a reference to musical experts as to whether 200 marks for each past and future performance was not too small, but further proceedings are suspended, as the Weimar theatre wishes to produce the whole Nibelungen trilogy, and therefore will not push matters to an extreme. The Weimar intendant is now negotiating directly with the representatives of Cosima Wagner.

Rosenthal.

THE great pianist will arrive about the beginning of November, and appear for the first time in his own concert with orchestra. He will play two concertos and a group of solo numbers. Among the former will be the Schytte concerto, which has been especially written for him, and with which he has made everywhere such a sweeping success during the past few years. The Schytte concerto is as a fact no longer included in the repertory of any pianist but Rosenthal. Since his last appearance in America, about seven years ago, the young pianist has made wonderful strides in his art. He has materially enlarged his repertory, so that he has now nine complete different recital programs, besides a number of the most modern piano concertos. His technic has still developed more wonderfully, and his touch, as well as tone coloring, is of wondrous beauty. The musical world looks forward to Rosenthal's coming with great expectation, and it may safely be predicted will not be disappointed.

Sievoking.—The much talked of Dutch pianist is in great demand. The leading societies are engaging him for recitals, and there seems to be a universal desire among the people to hear him. He is evidently destined to make a success.

Marie Parcello.—Miss Marie Parcello, contralto, sang on Sunday morning, July 19, at the Collegiate Church, corner Seventy-seventh street and West End avenue, as substitute for Mrs. Katharine Bloodgood, who is out of town.

Herbert's New Opera in Europe.—Victor Herbert's opera, *The Wizard of the Nile*, has been formally accepted by Janner, the director of the Carl Theatre in Vienna. The news came by cable to the composer, who is summering at Woodbury, N. J. Mr. Herbert will go to Vienna early next year to arrange for the staging of the work.

Attractions at Olympia.—Olympia's offerings for next week will include a special engagement which has just been concluded, and which is expected to arouse no little interest. Rachel Walker, who is known as the "Creole nightingale," is the new comer. Miss Walker is said to be a "discovery," having been found in the West by Henry Wolfsohn, the well-known concert manager. She comes from San Francisco with the unanimous and glowing enthusiasm of the entire press of that city. Her voice is a soprano of an immense range, singing as high as E and F in alto. The selections for her début on Monday consist in the great *Traviata* aria, *Ah Fars e lui*, the same one in which Patti, Nordica, Melba and a great many other celebrated artists have appeared in the past years. She is not only a singer who has great flexibility of voice, but one who sings with great sympathy and feeling. She is now twenty-three years old, and combines an attractive personality with her superior musical talents.

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The Ruben & Andrews Agency.

THE new artist agency just established by Mr. L. M. Ruben and Mr. Clarence Andrews at 489 Fifth avenue, New York, promises well for the success of its promoters and its clientèle. The two managers in question are well equipped and responsible, and divide between them a social and artistic experience of unusual value to first-rate artists demanding proper introduction and support. There is little room to doubt that Messrs. Ruben & Andrews will be in demand by a large number of artists of high grade whose interests their particular united experience and influence will enable them to handle with especial satisfaction.

Mr. Clarence Andrews is a man favorably known in connection with the best society in New York, and understands accurately the exact artistic demands of the social world, which has now become so prosperous and important a field for professional work. His experience and influence in this particular groove will be of marked value.

The career of Mr. L. M. Ruben is familiar to musical people and all opera goers for many years past. He has engaged on his own behalf in many enterprises beneficial to the country by his importation of a number of leading artists, who all won fame and prosperity. Of late years Mr. Ruben's identification with Abbey & Gray at the Metropolitan Opera House, where he occupied a position of responsibility and confidence, has kept him in touch with leading artists, managements and general musical progress in a manner which will tell strongly in favor of his new venture.

Mr. Ruben was for five years the representative in America of Madame Albani, and introduced in this country such artists as Madame Fursch-Madi, the great dramatic soprano; Madame Trebelli, the contralto; Sylva, the great German tenor; Neupert, the pianist; Ovide Musin, the violinist; Edward Lloyd, the English tenor; Santley, Maud Powell and numerous others.

The following notice from the *Sun* of July 12 is a fair and pleasant tribute to the new firm:

A new firm which has been formed with the idea of supplying singers for public and private entertainments is made up of two members who would seem to be well equipped to meet the interests of the: singers and their patrons in an unusually satisfactory way. One of them is a man of large social acquaintance in New York, and the other a musician of long experience who comes into active contact with most of the best known singers in the country. L. M. Ruben, of the Metropolitan Opera House, represents the musical end of the new concern, and Clarence Andrews is the other partner. The new firm proposes to supply for private musicals as well as public performances the best available musical talent of the day. Mr. Ruben, who has been an agent for many seasons, brought to this country first a number of the singers who have been most successful, and he is experienced in discovering new worth and selecting artists of assured ability. For three years he has been connected with the Metropolitan Opera House company.

The Ruben & Andrews agency is a combination well devised and comprising all the essentials of success. There is ample room and a positive demand for an agency of the precise calibre of this one, and in carrying out their prospectus as planned Messrs. Ruben & Andrews should only have to look forward to sound appreciation and success.

Albert Gerard-Thiers.—Mr. Albert Gerard-Thiers, the tenor, will be the principal soloist with Seidl's orchestra at Brighton Beach July 28.

Pizzarello Back from Europe.—M. Joseph Pizzarello, the pianist and teacher, has just returned on the steamship *Gascogne* from his European trip, and will go direct to Silver Lake, N. Y., where he will play at two festivals and will also do some teaching until the end of September, when he returns to take up his duties in New York.

Townsend H. Fellows.—Townsend H. Fellows sang at a sacred concert given by Mr. John Lund's orchestra, of Buffalo, at the Grand Union Hotel, Saratoga, last Sunday evening, July 19, and received an ovation. His numbers were the Evening Star song from *Tannhäuser* and Werner's Farewell Song by Nessler.

Wm. C. Carl Plays Abroad.—Mr. Wm. C. Carl, the American organist, is at present the guest of the celebrated organist M. Alexandre Guilmant at his villa in Meudon, France. Mr. Carl has been most cordially received by the great organists of Europe, and in Antwerp M. Joseph Colaerts, the organist of the cathedral, paid him the high compliment of asking him to play the grand sortie at vespers, which Mr. Carl did with credit to himself. Mr. Colaerts also presented to Mr. Carl two organ pieces in manuscript, and dedicated them to him—(1) *Moreau Symphonique*; (2) *Intermezzo*.

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No. 855.

NEW YORK, WEDNESDAY, JULY 22, 1896.

THREE ASSIGNMENTS.

Hallet & Davis Co., Chicago,

Schaeffer Piano Co., Chicago,

Hallet & Davis Co., Boston.

THE Chicago and Boston letters in this issue of the paper contain the details of the assignments of the Hallet & Davis Company, of Chicago; the Schaeffer Piano Company, of Chicago, and the old Hallet & Davis Company, of Boston.

The establishment of the Chicago Hallet & Davis concern took place during a period of business depression and would have appeared unaccountable had it not been for the fact that outside capital had been induced to contribute toward the organization of the institution. This capital, however, proved insufficient after a short time, for the Chicago men sold a very large quantity of Hallet & Davis and Schaeffer pianos on very long time and with down payments that averaged very low, and soon they were in debt for merchandise and to banks and others. New paper had to be furnished; pianos were sold at any rates and on any kind of terms to provide new paper, and the system finally could bear the strain no longer and succumbed.

There is no use, it appears, giving piano men any advice just now, but those who are doing their business on a similar basis are all destined to go overboard. There is absolutely no salvation for the present, and none to be seen in the immediate future, for any firm that is merely selling pianos to secure leases to use as collateral either with the banks or with friends. The best plan to pursue is to stop and give up right now. This will prove the better in the long run.

All pianos sold to people who cannot afford to make a decent down payment—say \$20 to \$30, and who cannot agree to pay at least \$8 to \$10 a month—all such pianos are uncertain sales anyhow, and unless they are very cheap instruments, whose prices enable the dealer to modify these figures and terms somewhat, the sales are nearly useless. But the average piano handled by the dealer is very apt to represent a forced sale if sold on lower terms than the above, and sold only to get possession of a new lease to use as collateral to raise money to meet a note or other payment, and we say that such business signifies commercial death.

The Chicago Hallet & Davis Company, having been organized during the depression, had to force everything in order to make a showing to its stockholders and to itself. No doubt for a time being the

company did as large a retail trade as any concern in Chicago, but the sales were frequently made to purchasers who had encountered refusals in other warehouses because of the long winded terms demanded. Such cases were frequently reported in the Chicago retail trade, and they brought about the general impression that the company could not maintain itself. To such an extent had this been going the rounds of the trade that the assignment caused no surprise, for it had long since been discounted as an eventual fact.

Messrs. Maynard, Strong and French, all of whom were formerly with the Estey & Camp house, of Chicago, are men of excellent reputations, capable, hard working and ambitious. It is a sad blow to all of them, and the one thing for Chicago houses to do is to secure their services as quickly as possible, for they are valuable factors in the trade.

The Schaeffer Piano Company.

The leading spirit of the Schaeffer Piano Company is I. N. Rice. Mr. Rice has been under a cloud because of previous failures which did not appear to satisfy the creditors in the settlements. Mismanagement and other charges have at times been brought against Rice, but no steps were ever taken to substantiate these charges, and Rice was always able to promote schemes of more or less importance. Personally he has always been liked and his friends are many, while his knowledge of Western trade is extensive. Probably he is more sinned against than sinning, just because of his good nature and his kind and generous disposition.

The Schaeffer concern has been hard pushed from the very beginning. There was no commensurate capital; pianos had to be made hurriedly to get sales off rapidly; cash had to be raised and goods consequently sacrificed. It has been a very hard struggle all the time, and sooner or later the concern, which was doomed, had to go under.

Mr. Rice was in reality the promoter of the Hallet & Davis combination East and West, embracing the participation in it of the Schaeffer Piano Company, and the alliance was of such a nature that when the one succumbed it signified the collapse of all three. It seems that credit will not save any piano combination that has not sufficient capital to conduct its business.

Hallet & Davis—Boston.

The Hallet & Davis Company is the offshoot of one of the oldest piano factories in Boston, 1842, we believe, being the date of its original inception. A son of the Davis who started it is now employed with the present company, but its chief owners are Mr. E. N. Kimball and his father-in-law, Mr. Cook, a gentleman 78 years old, but full of vigor in business affairs. There are some outside stockholders of the corporation, among whom is John C. Haynes, the president of the Oliver Ditson Company.

For about a quarter of a century the W. W. Kimball concern, of Chicago, controlled the Hallet & Davis pianos for a large Western territory, consuming as high as 700 pianos during some years, and within that period, with such a permanent outlet of such magnitude, there was no difficulty in securing immediate cash, as the settlements were made monthly on a cash basis.

With the advent of the W. W. Kimball house as piano manufacturers, the nature and character of the

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work that had to be done by the Hallet & Davis Company were radically affected, and following upon this came the period of depression, which naturally reduced the opportunities for a development on new lines. The Kimball house relinquished its agencies and the Hallet & Davis piano had to be placed in the same territory directly from its home office. Everything was against any successful effort in that direction.

Meanwhile an unfortunate condition of the agency at Cleveland compelled the company to assume the control of the house there, which subsequently became a branch house, absorbing a very large amount of money.

In an effort to solve the problem the Hallet & Davis Company decided upon making a cheaper grade of piano, which, however, proved to be a success as an instrument for the price, but it is highly probable that it, in the majority of cases, was substituted by the dealer for the former Hallet & Davis piano, and it is highly probable that this brought about a reduction of profits, if for no other reason than the fact that the whole Hallet & Davis plant is planned on the basis of a high-grade or high medium piano at a high medium price.

To make a cheap piano which can be sold at a profit it is absolutely essential to surround its construction and its disposal on a cheap basis with cheap surroundings, for otherwise items of cost will enter into its production that will eventually drive it out of competition. There was no possibility to keep from the trade this fact; it spread within a few weeks, and even the wholesale price was no secret among the leading dealers. The name could therefore not save the piano from its proper classification, and the higher grade piano must have suffered immensely.

It was thought that the Chicago enterprise in which Mr. Cook and Mr. Kimball were individually interested might, after all, prove a salvation, but sufficient capital could not be raised there, and the percentage of contribution from the Hallet & Davis Boston house toward the capital stock of the Hallet & Davis Chicago house, credited in the shape of a reduction of a certain sum on each instrument shipped, did not enable the Chicago end to gain such an advantage as was supposed would be the case. Chicago had to ask credit notwithstanding, and with its collapse the Boston collapse was inevitable.

Both Mr. Cook and Mr. Kimball are men whose standing in the community is high, and they must accept the inevitable with the consciousness that their characters and reputations come out of it unscathed. They have been struggling for years past to place the Hallet & Davis piano in a foremost position and are, of course, not responsible for a series of events that have impinged upon their plans with irresistible force, gradually succeeding in altering and then in destroying them.

The Hallet & Davis Company has a retail warehouse in Boston; a branch house in Cleveland; an interest in the Twy Piano Company, of New York; an interest in the Hollenberg Music Company, of Little Rock, Ark., and a number of agencies distributed over various sections of the country.

STEINWAY & SONS' NEW LEGAL VICTORIES.

LAST Tuesday, July 14, proved a gala day for Steinway & Sons. Judge Beekman in Supreme Court granted the motion of Mr. George W. Cotterill, counsel for the trustees of the defendant corporation of Steinway & Sons, for an extra allowance in the judgment dismissing Henry W. T. Steinway's unmeritorious suit and awarded \$1,000 extra allowance to the trustees and \$500 to Steinway & Sons in addition to the taxable costs of the suit.

Judge Beekman also in an elaborate opinion gave the grounds upon which he based his decision, saying that the management of Steinway & Sons' business by the trustees had been wise, upright and conspicuously successful.

But another even more important and highly gratifying item of news was conveyed to the members of Steinway & Sons by the cable that day.

The firm of Grotrian, Helfferich & Schulz, Th. Steinweg's successors (to whom Mr. Theodore Steinway had sold his small Brunswick business in 1865, just prior to his emigrating to New York and joining his father and brothers, William and Albert, in business), had since Theodore's death, March 26, 1889, indulged in practices calculated to create the impression that they were a branch business of Steinway & Sons, New York. The Brunswick firm left off their own names from their announcements and pianos entirely, stating that their business had been founded by Theo. Steinway as a branch of Steinway & Sons at Brunswick in 1859, and, to cap the climax, last fall they obtained the trade marks "Steinweg's Successor" and "Steinweg" from the Patent Office of the German empire, they at once stenciling their pianos that way and totally concealing from the public throughout Germany and elsewhere their only legal firm name, viz., "Grotrian, Helfferich, Schulz, Theo. Steinweg's Successor, Braunschweig."

Steinway & Sons were finally compelled to commence suit, especially entailing upon Mr. William Steinway a fearful amount of work, it being necessary to show and prove the history of the Steinway family and business from its foundation at Seesen in Brunswick since 1835.

The matter came up for trial at Brunswick in the Court of Commerce (Kammer fuer Handelssachen) June 30, 1896, the trial consuming a whole day. Said court rendered its decision two weeks afterward, viz., Tuesday, July 14, by adjudging Grotrian, Helfferich & Schulz' new trade marks "Steinweg's Successor" and "Steinweg" to be illegally obtained and forthwith to be cancelled, as also that the rest of Steinway & Sons' claims against Grotrian, Helfferich & Schulz are to come up for trial September 29, 1896.

This case has attracted attention throughout the whole empire of Germany, all the principal newspapers quoting the leading features of it, because it is substantially the first conviction under the new comprehensive law passed by the German Reichstag (Parliament) against "unlauterer Wettbewerb" (reprehensible, impure competition).

Messrs. Steinway & Sons certainly have every reason to rejoice at this favorable result.

MISLEADING REPRESENTATIONS.

Judge Hollister on Wednesday handed down an opinion overruling the demurser of defendant to plaintiff's petition in the suit of Otto Grau & Co. against H. Lindeman & Son, to enjoin the Lindemans from selling pianos stenciled on the front with the words "Lindeman Piano Company, Cincinnati," and on the metal frame with the words "Lindeman Piano Company." The petition averred that the words were in imitation of the mark describing the make of the Lindeman Sons' piano, of New York, a superior instrument to the piano sold by the Cincinnati Lindemans, and tended to deceive purchasers into the belief that they were actually purchasing the New York piano, and that the imitation is made the more harmful by the representations of defendants to customers that they are actually selling the New York piano made by Lindeman & Sons. The plaintiffs are agents of the New York Lindeman piano.

The court holds that the claim of plaintiffs that the stenciled words "Lindeman Piano Company, Cincinnati," tend to overstate their case, and that a prospective purchaser could not possibly be deceived by such marks on the piano. On the contrary, he would be justified in thinking that the piano was a Cincinnati make. The court holds, therefore, that there is no misrepresentation to the plaintiffs' injury in the use of the brand. The rep-

resentations to purchasers, however, that the New York and Cincinnati houses were the same, the New York Lindeman piano having a reputation of value to its makers, the court held tended to deceive the public. The result was a fraud on the New York concern. The court finds that the petition states a good cause of action, and overrules the demurser. Tafel & Schott for plaintiffs; Outcalt, Granger & Hunt for defendants.

EVIDENTLY the court, as represented in the above article from a Cincinnati paper, has not studied the stencil question, but it decides against the Cincinnati stencil piano on other grounds—on the grounds that it is fraud to identify the Cincinnati and New York concerns as one. That would seem to settle it.

The stencil Lindeman piano is made by a cheap New York concern, but we do not propose to advertise it by mentioning its name in these columns.

There are a good many other dealers who would like to do the same thing—get a cheap New York concern to make pianos in imitation of legitimate goods, and even cast the name in the plate, and we do not now or hereafter propose to publish in these widely read columns the name of any concern that is willing to do that kind of business.

SOME REFLECTIONS.

IT is, after all, a question of the survival of the fittest. Those firms that are equipped with capital and credit, and whose conditions in the past were regulated by mercantile rules (whether voluntarily or not), are the firms that will escape the business cyclone. Those that, either by plan or by circumstances, were induced to pursue illogical methods must necessarily suffer the penalty.

But what has been the shrinkage of values in the piano business since the first failure of the crisis in June, 1893? Just let us dwell on the loss of value in good will and name. There are firms on the list of bankrupts that at one time considered their names on pianos, &c., worth thousands upon thousands of dollars, and to-day no one would pay ten dollars for the same names if put up at auction. A name is valuable only in its solvency.

Then the shrinkage in the value of the piano at wholesale and necessarily at retail. Observe the great difference between the values of these names to-day and what they represented on pianos in piano warerooms years ago.

Then the shrinkage in direct losses; the real, genuine losses sustained in the disposal of plants at a sacrifice.

Then the indirect losses, too many to begin to enumerate.

The wonder, after all, is that the proportion of all failures in the line to the total capital of the line is so small. It shows the tremendous strength of the industry, and it must not be forgotten that the great bulk of the liabilities consists of loans due to banks and money lenders.

AMONG the recent callers at THE MUSICAL COURIER'S Berlin headquarters was Mr. Ferdinand Mayer, of New York. He looked and appeared in splendid health and spirits, and stated to our Mr. Otto Floersheim that he had had a most enjoyable time in Italy, where he had spent a couple of weeks each in Naples, Rome, Florence and Venice and three days at Bologna. He met the composer Sgambati, whom he found busy teaching.

"Sgambati," Mr. Mayer said, "is a most agreeable, accomplished gentleman, conversant with the merits of leading American pianos, of which he spoke in terms of warm praise." After a two weeks' stay at Munich Mr. Mayer went to Cassel, where he heard his brother, the celebrated baritone Carl Mayer, in opera and also in concert at Coblenz. Mr. Mayer intends going to Bayreuth, thence back to Berlin, and later on to pay a visit to his brother, who is engaged at the Schwerin Court Opera. From Schwerin Mr. Mayer will take a trip to Denmark, and later on will go to Switzerland.

Regarding his plans for the future, Mr. Mayer said: "I may not sail back to the United States until September 9. My business plans are not yet fully matured, but I may say that I have a proposition under consideration now which I feel strongly inclined to accept. You will probably see me next month in Berlin, or will meet me at Bayreuth, and I may then be in a position to advise you further."

Another visitor to our Berlin headquarters, and who is soon to return to New York, is Mr. Reinhard Kochman, the piano man.

STEINWAY'S CHARITY.

THERE seems to be no end to the acts of benevolence and charity on the part of Mr. William Steinway. It appears that his generous nature permits no opportunity to pass to do good to those who are in need, and he apparently devotes as much time to the consideration of cases of distress and want as he does to his own voluminous business. He is certainly one of the most unique characters in this land to-day, and the piano trade must consider itself particularly lucky to possess such a man as one of its members.

The latest instance that has come to light is embodied in the following remarkable letter addressed to the editors of the various daily papers:

NEW YORK, July 18, 1896.

To the Editor:

The Appellate Division of the Supreme Court has awarded to me as a member of the present Rapid Transit Commission the sum of \$5,000, for work performed since June 1, 1894, which amount will be paid to me as soon as the legal requirements can be complied with by the Comptroller and Board of Estimate and Apportionment.

Pursuant to my intentions, expressed when I assumed my duties on the former Rapid Transit Commission, February 1, 1891, viz., to devote any compensation allotted to me to charitable and benevolent purposes (which was done in August, 1894, with the \$6,250 granted me for work done up to June, 1894), I shall distribute said \$5,000, as soon as received by me, among fourteen institutions, as per list appended below.

Inasmuch, however, as now is the best time to aid the four charities first named on said list in their noble work, I send amount intended to each of them to-day, and according inclose my check to your order for \$250.

Accordingly yours, WILLIAM STEINWAY.

St. John's Guild of New York city.....	\$250
New York Herald Free Ice Fund.....	250
New York World Sick Babies' Fund.....	250
New York Tribune Fresh Air Fund.....	250
Mount Sinai Hospital of New York city.....	250
Montefiore Home for Chronic Invalids, New York city.....	250
Astoria Hospital of Long Island City.....	250
St. John's Hospital of Long Island City.....	250
Isabella Home of New York city.....	300
German Society of New York city.....	500
German Hospital of New York city.....	500
German Ladies' Society for Widows and Orphans.....	500
Steinway & Sons' Employes' Sick Relief Fund, New York and Astoria.....	500
United Charities of the City of New York.....	500
Total.....	\$6,000

The judgment exhibited in the selection of these charities is evidence of a particular study of the subject of charities in Greater New York, and there is no doubt that Mr. Steinway has made it a personal object to keep in view these various institutions requiring the aid and support and advice of philanthropists such as he is. There would be less trouble and more happiness in this world if there were more William Steinways.

NOTWITHSTANDING the general trade apathy in some pianos have made perceptible headway in the estimation of the dealers and the general public, and one of these is surely the Poole piano, made by the Poole Piano Company, of Boston.

By means of thorough workmanship, exceptional good taste displayed in style and case work, a careful attention to all detail and the production of a real musical tone, the Poole Piano Company has compelled a general admiration for its pianos, and they are now considered as staple as many instruments that have a history of a quarter of a century.

With the revival of trade this fall the Poole piano will find a demand far beyond its present ability to supply.

ONE important point dare not be overlooked in considering the piano failures, and that is the fact that the great bulk of the liabilities in nearly each case is due to banks or bankers, and not to merchandise creditors. It is this fact which has retarded, and which will retard, speedy settlements, and which in many cases will prevent resuscitation, for this class of creditors, not acquainted with the nature and character of the piano trade, will not accommodate itself to the trade situation as merchandise creditors would. The banks will simply let the matters take their own course; they will not co-operate, and the failed piano structures will finally crumble to pieces. Of course there are a few exceptions, as there always are; but this will be the case generally, as explained. The revival of any of the firms will depend entirely on influences extraneous of the banks; but it is absolutely sure that some of the bankrupt houses will never be revived.

BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, July 18, 1896.

THIS being the time of vacations the warerooms of the piano trade wear a semi-deserted appearance. Business is none too lively, in fact it is extremely quiet everywhere; but this being always the case during the months of July and August no surprise is expressed at the condition of things.

The death of ex-Governor Russell has cast a gloom over the entire city, and emblems of mourning are displayed on the buildings and in the shops.

At the New England piano warerooms they have a large lifesize photograph mounted on an American flag and crape draped about it. Mr. George T. McLaughlin, who has just returned from Chicago, was personally acquainted with Mr. Russell, and admired him both as a man and a politician.

The Hallet & Davis Piano Manufacturing Company made an assignment to-day to George W. Morse and Edwin N. Kimball on account of the failure of Western agents owing the company large amounts of money.

The directors thought it advisable that the company should make an assignment to protect all creditors alike.

Liabilities, \$175,000. Assets more than double the amount.

The above is the official notice made by the assignee for publication in the various newspapers.

Interviews with the Boston piano trade upon the failure of the Hallet & Davis Piano Company:

Chickering & Sons—Mr. Foster had just returned to town and knew none of the details of the failure. Expressed his sympathy with the house in their difficulties.

Vose & Sons Piano Company—We have the highest regard for the firm and for the individual members of it. We are very sorry for them and they have our sincerest sympathy.

New England Piano Company—Mr. Scanlan sent the following letter to Mr. Kimball on Saturday:

BOSTON, Mass., July 18, 1896.

Mr. E. N. Kimball, Boston, Mass.:
DEAR SIR—It is with feelings of very great regret that I have read in the papers this evening of the temporary misfortune which has befallen your company. In this dark hour I beg to assure you that I know you and your associates will soon rise to be fully masters of the situation and to surmount all temporary difficulties. Man is not created to avoid all obstacles without assistance, and to some people you have to prove it before they believe such to be the case.

With my best wishes for the early removal of the cloud over your company, and with my kind regards to you and your associates, I beg to remain,

Very truly yours,

THOMAS F. SCANLAN.

Mason & Hamlin Company—We are very sorry that it has taken place and extend our cordial sympathy to them.

It is an indication of the unprecedented deplorable condition of business throughout the country. We trust their affairs may be so adjusted that they will be enabled to resume business at an early date.

Emerson Piano Company—Mr. P. H. Powers said that as an old Boston concern and neighbors they regretted much the compulsory assignment of Hallet & Davis, and they had his sympathy. The failure in Chicago was one of the many failures during late months that emphasize the necessity of more conservative business methods.

Wm. Bourne & Son—Mr. Charles Bourne expressed himself as regretting the failure very much. At the present time in the condition of business the failure of any piano house affects disadvantageously the entire trade. He felt much sympathy with the firm in its present trouble.

Ivers & Pond Piano Company—Mr. Haanel Pond said: Mr. Cook and Mr. Kimball are personal friends, and my sympathy for them is the same as if it were my brother who was in trouble. The news came as a great surprise to me.

Mr. F. W. Hale, of the Merrill Piano Company, is out of town.

Mr. S. A. Gould, of the Estey Company, is in Philadelphia.

Mr. E. N. Kimball says that there is nothing to add to the statement made on Saturday and published in the daily papers in Boston.

The books of the company will have to be gone through carefully and a statement made from them before anything can be done.

No meeting of creditors can take place until next week. There have been many of the manufacturers and dealers who have called personally at the warerooms of the Hallet & Davis Piano Company to express their sympathy.

Many telegrams from all parts of the country have been received, and the evidences of friendship and sympathy are most gratifying.

Mr. P. J. Healy, of Chicago, was one of the callers this morning.

Mr. Willard A. Vose has gone to Poland Springs, where he will remain for three weeks or more.

Mr. Julian W. Vose has returned from Old Point Comfort, where he has been for a week.

Mr. George J. Dowling is expected to arrive from Europe about August 1.

Mr. Calvin Whitney, of Norwalk, Ohio, was in town on Friday and Saturday, leaving Saturday for Bridgewater, Mass., where he will spend Sunday with his sister.

Mr. Edward P. Mason is at the Isle of Shoals.

Mr. Joseph F. Allen, of Philadelphia, spent three days this week with Mr. W. H. Poole.

Mr. Poole arrived home on Monday from his Western trip.

The following article from the Boston Herald may be of interest to local readers, showing the increase in the valuation of the property largely occupied by the piano dealers, there being nine or ten retail warerooms on the block mentioned:

The greatest increase in the assessed values of land this year over last has been made in the vicinity of the corner of Boylston and Tremont streets and between that point and Carver street. Two causes have operated to raise the assessors' estimate in these localities, one being the new Hotel Touraine enterprise, on the corner named, and the other the progress of the subway, which will have one of its principal stations on the Common opposite.

A year ago the site of the new hotel was assessed in four parcels for a total of \$583,000. It is now valued in one lump, for the main parcel, at \$781,000, an average increase of \$12.60 per square foot, bringing the assessment up to \$50.

The other corners are also marked up, the increase in the valuation of the Masonic Temple lot being \$94,000, or \$9 a foot. Along Boylston street as far as Carver street the usual advance has been \$9 a foot.

The following table gives the valuations and increases of a number of estates in this locality over a year ago, land only being considered:

No.	BOYLSTON STREET.		Per Foot.	Inc.
	1896.	Increase.		
86.....	\$115,000	\$10,000	\$36.00	\$3.00
110-116.....	985,000	96,000	30.00	8.00
118.....	80,000	30,000	35.00	9.00
120.....	110,000	30,000	35.00	9.00
130.....	75,000	18,000	38.00	9.00
134.....	70,000	19,000	35.00	9.50
140.....	70,000	19,000	35.00	9.50
142.....	128,000	36,000	32.00	9.00
146.....	122,500	38,500	35.00	9.00
150.....	128,000	40,000	35.00	9.00
154.....	131,000	41,000	35.00	9.00
162-168.....	190,000	55,800	38.00	9.00

—Mr. William Steinway received a cablegram on Friday from Brindisi, Italy, from his son, George Steinway, announcing the latter's arrival there from Egypt. Mr. George Steinway is due in London next Saturday.

LATEST FROM CHICAGO.

(By Wire.)

CHICAGO OFFICE OF THE MUSICAL COURIER,
350 Wabash Avenue, July 25, 1896.

EW H. CLEMENT has resigned the position of secretary and manager of the Ann Arbor Organ Company, to take effect August 1. He does this to enable him to accept the position of general manager of the F. W. Baumer Company, of Wheeling, W. Va., which has just been organized to succeed the old firm of F. W. Baumer & Son. He will also become a stockholder in the company. Mr. Clement still retains his interest in the Ann Arbor Organ Company.

The lease of the warerooms corner of Jackson street and Wabash avenue, occupied by the Hallet & Davis Company, is still owned by Lyon, Potter & Co., who sublet to the Hallet & Davis Company.

THE C. H. Edwards Music Company has been incorporated at Dallas, Tex., to succeed the old firm of C. H. Edwards. The capital stock is \$2,500, and the incorporators are C. H. Edwards, R. C. Porter and W. M. Robinson.

IT is said that the legality of the transfer of the Hobbie Music Company, of Roanoke, to the Hobbi Piano Company, of Roanoke, has been attacked by some of the creditors, and that legal proceedings in the case are in progress.

A CABLEGRAM was received on Friday last from Mr. Charles H. Parsons, the president of the Needham Piano and Organ Company, dated London, announcing his arrival in that city. Mr. Parsons expects to sail for home to-day or next Saturday.

M R. P. J. HEALY, of Lyon & Healy, Chicago, was in New York, Baltimore and Boston during the past week and is about prepared to return West. Mr. Healy's views on the business situation are well known, and they agree in general with the opinions of all conservative merchants and manufacturers. As this is the dead season there is nothing special to report regarding his firm, or, for that matter, any other large firm. Mr. Healy, like all of us, is awaiting the opening of the fall trade.

M R. N. M. CROSBY, of the Smith-Bradbury forces, selected the Catskills this year as his vacation grounds. Mr. Crosby is a hard worker, conscientious to a degree, careful of the interests resting in his hands, and desirous to advance the progress of his house as rapidly as possible. He has a remarkably developed knowledge of the piano business all over the country, and is altogether one of the best posted men in the line. He is preparing to do great work the coming season.

THE Weser Brothers have a happy faculty of combining business and pleasure, as, for instance, Mr. Wm. H. Weser, one of the brothers, conducts a very lovely summer home and hotel called the Wyndmere, at Ulster Heights, New York State, near Ellenville, during the summer, and attends to his portion of the piano business during the winter.

He does not run this hotel in the interests of the piano trade, but some members of it have discovered what a delightful place it is, and, with their families, can be found there during the season. Mr. W. S. Weser goes there this week to remain until September.

Mr. John Weser looks after the entire business in his absence, and ships Weser Brothers pianos. Weser Brothers is a well organized combination.

Points To Consider.

Patent Spring Washers.

Perfect Pinning.

The Roth & Engelhardt Actions are up to date in every particular.

New machinery makes clean work.

Roth & Engelhardt,

St. Johnsville, New York.

Roth & Engelhardt.

A CUSTOMER said to one of the firm of Roth & Engelhardt one day not long since: "There is one feature about your actions which pleases me, saying nothing about their general excellence, and that is we can send a piano to the dry climate of Colorado and the action never shrinks or rattles. We can send an instrument to Galveston, Tex., in the damp atmosphere of that country and the action never sticks. Your actions should be branded 'Semper idem.'"

In an interview with Mr. Roth, of the above firm, he says: "There seems to be an undercurrent of hopefulness showing itself in the various localities which I have visited, and there is a feeling that there are enough good, substantial business men throughout the country who will this fall insure an administration competent to promote the credit and integrity of this Government, and that the business of the future will be on the same lines of stability which so many of us have realized in the past and profited by."

Colby Piano Company's Annual Meeting.

THE annual meeting of the Colby Piano Company, of Erie, Pa., held in their New York office, 10 East Seventeenth street, Monday last, resulted in the re-election of the officers and board of directors. It will be remembered that W. J. McCarter is president and treasurer of the company, while C. C. Colby is superintendent of factories. Only routine business was transacted.

Louis Dederick's Tragic Loss.

LOUIS DEDERICK will long remember the bicycle ride he took to Little Silver, N. J., last week. Mr. Dederick, who is the receiver for the Manufacturers Piano Company, Chicago, Ill., and who is down East getting a little rest, proposed a trip on wheels along the pleasant roads of Jersey. He was accompanied by his cousin, whose name escapes us. Being tired near Little Silver they dismounted and his cousin tumbled over, a corpse. Heart disease was the cause.

Chase & Smith Figures.

THE figures in the financial condition of Chase & Smith when they failed are shown by the following, filed with the county clerk:

The firm's total assets are \$78,809.06 nominal, \$40,037.62 actual; liabilities, \$83,175.44. Mr. Chase's individual assets are \$1,800 nominal, and \$185 actual; liabilities, \$875. Mr. Smith's individual assets are \$577 nominal and \$400.75 actual; liabilities, \$1,400. The total nominal assets, firm and individual, are \$76,186.06; actual, \$40,538.87. Total liabilities, \$84,950.44.

The principal Syracuse creditors are: William S. Orr, \$212.55; Electric Supply Company, \$150; Mrs. Clarence Wood, \$175; Dr. H. M. Cullings, \$150; Mrs. J. J. Barber, \$150; E. McAluliffe, \$300; Joseph Adrian, \$100; Mary R. Chase, \$160.61; D. H. Bruce, \$238.57; Henry Ayling, \$365; Frederick Wolf, \$166.66; Jesse Graham, \$284.35; and Mary R. B. Chase, special, \$505. The individual liabilities of Mr. Smith consist of a \$1,400 note due Ida S. Smith, of Camillus, and Mr. Chase owes E. M. Chase \$235 and Dr. A. B. Kinne \$150.

The Autoharp.

M. RUDOLF DOLGE, head of the Autoharp department of Alfred Dolge & Son, is West for a few days.

Mr. Aldis J. Gery, the Autoharp soloist, who is connected with the Autoharp studio on East Twenty-third street, will be one of the artists in an elaborately arranged concert to be given in the Auditorium at Asbury Park on July 24. Mr. Gery has also been engaged for several concerts to take place at some of the principal summer resorts in the Catskills for solo work and as an accompanist for Mr. Conrad Behrens, the operatic singer, who is spending his summer in the mountains.

Strich & Zeidler.

ONE of the young dealers of Brooklyn, N. Y., who has made a record lately is Mr. R. Stern, whose place of business is at 1297 Broadway. This record has been made with the Strich & Zeidler pianos. Mr. Stern has been pushing these goods for some time. He has placed several with such reliable people that their musical qualities and unique style of case are extending the already flattering reputation which has been established in Brooklyn.

Mr. Robt. M. Widenmann, who is connected with Strich & Zeidler, has been through New York State. He returned on Friday, and reports excellent prospects for a

fall output of goods. The political situation was interesting the public and the trade more perhaps than the pursuit of their mercantile callings, but a settled condition seemed highly probable in the near future, and that would indicate a return of business.

Percy Ashdown.

IT was noticed in a previous issue of this paper that Mr. Percy Ashdown, who has been the American manager of Edwin Ashdown, Limited, London, England, had purchased the stock, and would in the future be the sole representative of this house and conduct the business in his own name. This arrangement has been fully consummated, and Mr. Ashdown is in possession of the stock and good will at 29 East Fourteenth street, the old place of business.

Legal Controversies.

WEDNESDAY, July 15, in the United States Circuit Court, before Judge Lacombe, the following cases were noticed:

Eolian Organ Company v. Klaber.
Eolian Organ Company v. Klaber.
Smith v. Automaton Company.
No decisions.

* * *

Thursday, July 16, in the Supreme Court—Special Term, Part 1, before Judge Stover.

Albany Savings Bank v. Haynes.
Order signed.

* * *

Friday, July 17, in the Supreme Court—Special term, Part 1, before Judge Stover. Matter of Muehlfeld.

Application for an order directing the assignee for benefit of creditors of a corporation to turn over the books to a temporary receiver appointed in proceedings for a voluntary dissolution. In opposition it was argued that before the receiver was appointed the general assignment, now authorized by the statute, divested the corporation of its property. Counsel for the motion argued that as the corporation petitioned for the appointment of a receiver on June 4 and the assignment was dated June 9, C. C. P. Section 2490 is applicable, which says that a sale, assignment or other transfer of corporate property made after the filing of a petition for a receiver in payment or security for a debt is absolutely void as against a receiver. Counsel in opposition argued that this does not apply to a general assignment for the benefit of creditors.

Decision reserved.

* * *

Monday, July 20, in the Supreme Court, Special Term, Part I. Litigated motions:

Germain v. Muehlfeld.

In Town.

AMONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

C. H. Rundell, Gardner & Zellner Piano Company, Los Angeles, Cal.
Geo. E. Bradnack, Ludden & Bates, Savannah, Ga.
P. J. Healy, Lyon & Healy, Chicago, Ill.
F. W. Thomas, Albany, N. Y.
A. Kraft, St. Louis, Mo.
J. D. Ryder, Chatham, N. Y.
O. H. Harris, Batesburgh, S. C.
Jos. Shoninger, Chicago, Ill.
C. F. Kurtzmann, Buffalo, N. Y.
R. W. Blake, Sterling Company, Derby, Conn.
H. J. Raymore, Shaw Piano Company, Erie, Pa.
E. S. Votey, Farrand & Votey, Detroit, Mich.
D. G. Prescott, Prescott Piano Company, Concord, N. H.
E. Gram, Milwaukee, Wis.
W. A. White, Blasius & Sons, Philadelphia, Pa.
W. J. McCarter, Erie, Pa.
Oscar R. Lundin, Mason & Hamlin Company, Boston, Mass.
A. H. Hammond, Worcester, Mass.
Geo. B. Kelly, Boston, Mass.
Mr. Gerts, Mason & Hamlin, Boston, Mass.
E. Snow, Mobile, Ala.
O. A. Kimball, Emerson Piano Company, Boston, Mass.

—Mr. Frederick Kessler, representing Emil Wulschner's Terre Haute house, is visiting New York and Boston on pleasure.

—At the annual picnic of Ch. M. Stieff's factory employees in Baltimore last Monday Harry K. L. Johnson, one of the workmen, made a highly interesting speech on the financial question and against the silver heresy.

—Mr. J. W. Sturtevant, with Steinway & Sons, has just returned from his vacation, during which he made a bicycle tour with his wife through the Berkshire Hills and the Mohawk Valley. The Amsterdam *Democrat* of July 14 says:

"Mr. J. W. Sturtevant, nephew of Judge D. W. Sturtevant, of Akin, accompanied by his wife, rode on their bicycles from New York city to this city and spent Sunday with John A. Wheelock. They started on their return trip this week."

OBITUARY.**William H. Wood.**

William H. Wood, in the employ of J. M. Lockey & Co., case makers, Leominster, Mass., died July 14. Mr. Wood was a prominent Odd Fellow and Knight of Honor.

F. S. Petrie.

F. S. Petrie, aged fifty years, a prominent piano salesman, and a most accomplished musician of Grand Rapids, Mich., committed suicide on July 13 by taking half a pint of raw wood alcohol. He died in awful agony at his room in a boarding house. The deceased was well educated, but unsuccessful in business, which led to despondency. He had property in Chicago. His father and mother live in Germany. Petrie's sturdy figure and white head were familiar on Grand Rapids' streets.

Mrs. Elvira S. Morse, mother of John H. Morse, superintendent of the E. P. Carpenter Organ Company, Brattleboro, Vt., died recently. The remains were interred in Hubbardstown, Mass.

The death of the father of John J. Prince, of Prince & Son, is announced.

The Krakauers.

KRAKAUER BROTHERS, of 159 and 161 East 126th street, are taking matters quietly. Mr. David Krakauer is away on a three months' vacation. Mr. Maurice Krakauer, who has charge of the office and purchasing departments, expects to be away during August.

Regarding the manufacturing portion of their business, it has gone steadily on, diminished of course in proportion to the present demand for pianos. Their agents are without an exception substantial firms, and the fall trade promises the usual output.

IF there is any person skeptical regarding the durability of the Steck piano, let him step into the warerooms of Geo. Steck & Co., at 11 East Fourteenth street, and run over a piano which has been in constant use for the past 25 years, and he will be convinced that the musical qualities of this celebrated make are as enduring as the remarkable case in which this particular instrument is enclosed.

DISPATCH from Chicago received at the moment of closing the last form of this issue states that the paid-up capital stock of the Hallet & Davis Company, of that city, was not \$200,000, but that the actual amount paid in, whether in the form of money or other consideration, was only \$135,000.

The Schaeffer Piano Company thinks its assets will exceed liabilities two to one, but no definite statement can be obtained from I. N. Rice, as the taking account of stock at the factory and the investigation of the book accounts, both of which operations were commenced on Monday, had not been completed up to Tuesday afternoon.

Our Chicago correspondent wires in addition to the above statement that it is the general opinion of the Chicago trade that the affairs of both these concerns will prove to be very complicated.

—Mr. J. G. W. Kuehl, with Steinway & Sons, leaves on his vacation to-morrow with Mrs. Kuehl, taking the steamer to Portland, Me., thence through the White Mountains, Quebec, Montreal, lakes Champlain and George and home. The trip will occupy about two weeks.

Kranich & Bach have had among their weekly callers Mr. H. W. Berry, of Boston, Mass., and Mr. Charles Daniel, the vice-president of the Smith & Nixon Company, Louisville, Ky. These men represent strong Kranich & Bach agencies.

The M. Steinert & Sons Co., the great New England firm of piano dealers, has recently taken the BRAUMULLER PIANO for its extensive territory.

The Jeese French Piano and Organ Co., the great Southwestern piano house has sold the BRAUMULLER PIANO for years and recommends them. What is satisfactory to such leading concerns should be to any dealer. Call on us and examine the

BRAUMULLER,

402-410 West 14th Street,
New York City.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, July 18, 1886.

We have still nothing but political excitement, and may expect to have for some time to come, as this city bids fair to be made headquarters for the Republican campaign managers, and also for the other party (call it what you like; it is hard to name). If ever there was a lot of disgusted honest Democrats we have them right here, and right in the music trade. It is a most unfortunate position, and trade is positively languishing. The Schimmel & Nelson concern is a case in point. It is only a little over one month ago that the men connected with that concern were all hopeful, and nothing whatever was even hinted at to the effect that they had the slightest intention of retiring; on the contrary, they were considering improvements in their pianos, particularly the Verti-grand, and methods of bringing them to the notice of the trade and profession.

Personally we must say that if there ever was anything in any different method of constructing pianos, it was apparent in those upright grands. The piano business has been heretofore, as is well known, a very profitable industry, and it should be able to stand the unfavorable conditions as well as, or better than, many others.

Whatever the outcome may be, the music trade will be able to adapt itself to it. It is doing it now, for no less than two of the largest manufacturers in this city have said to us this week that they could place many more goods if they should choose to do so, and make an astonishing show of business activity, but neither of them wishes to part with the product without taking extra precautions.

Thus it is that political agitation, and consequent uncertainty, interferes with trade. One party proposes to tamper with the tariff, and the other proposes to upset all existing values. Verily the poor, private individuals in these United States may consider themselves between the devil and the deep sea.

Mr. Camp and the Company.

The funeral services of the late Mr. Isaac N. Camp were held on Tuesday last at 1 o'clock, at the Union Park Congregational Church, in this city. Mr. Camp was a prominent member and a constant attendant of that well-known West Side temple. Every music house in the city was represented, the floral offerings were liberal, and only the most sincere expressions of regret are heard from the entire trade upon his untimely end. Mr. Camp will be long remembered for his many good qualities, his unwavering rectitude in business, and his private relations, which were thoroughly unavailable.

Mr. Julius J. Estey, of Brattleboro, Vt.; Mr. Robt. B. Proddow, of New York, and Mr. E. M. Read, of St. Louis, Mo., were the representatives present of the different houses which Mr. Camp was connected with.

So far there has been no will found, and it is thought by those interested that there is none. Under the laws of this State and under existing conditions, the heirs being all of age, there will be no trouble in settling the estate to the satisfaction of all concerned, and it is probable that Mr. Camp took this view of the case, and may have destroyed any will which he may have made; but that he did make a will at some time is almost certainly indicated by his remarks to an old and much esteemed ex-employee, and also to a prominent real estate man.

Mr. Julius J. Estey will remain in the city for some weeks, and as vice-president of the corporation of Estey & Camp take charge of the business.

The Hallet & Davis Failure.

They call it a failure, but so far it is only an assignment caused by the semi-panic in New York and frightening the banks in Chicago, one of which called upon Mr. Maynard to pay a call loan for upward of \$9,000, which he could not just at this time meet; he therefore thought that rather than have an attachment issued against the assets in store, which would prevent him doing business, he would much prefer an assignment, which was therefore made, the assignee being Mr. George C. Aldrich, the vice-president of the company.

The assets of the concern are placed at \$283,000, and the liabilities at \$140,000, one-half of which is owing to the Hallet & Davis Company, of Boston, and somewhere in the neighborhood of \$30,000 to the Schaeffer Piano Company. Mr. Maynard says these are actual assets, and on

a good sound basis. He also says the house has done a profitable business, and even in June made money. He also claims to have done business on as conservative a plan as the old house with which he was formerly connected for fifteen years, and confidently expects to resume and continue on the same plan. The store is open today for business.

Mr. Rice Assigns.

As a sequel to the assignment of the Hallet & Davis Company, the Schaeffer Piano Company, which means Mr. I. N. Rice, also makes an assignment. This action is taken as a means of protection to the company and the creditors both.

At the Rate of \$1,078 a Foot.

Adam Schaaf, the piano maker, has purchased 45x90 feet at the northwest corner of West Madison and Union streets, from the estate of James Casey, for \$48,500.

The price is at the rate of \$1,078 a foot for the West Madison street frontage, and is said by experts to be very cheap. Mr. Schaaf will erect a six story brick and stone building on the land, to be occupied as a salesroom and warehouse. The land was once owned by the city and occupied by a police station.

This probably ends the likelihood of his purchasing a South Side store, although there is no certainty about that, as Mr. Schaaf is known to be more or less of a real estate speculator, with a large amount of West Side property.

Mr. Curtiss' Scheme.

They do say that Mr. Charles C. Curtiss will carry through his plan for a Michigan avenue building, although Mr. Curtiss himself says that he is not ready to make any statement in relation to his scheme at present.

Personals.

Mr. Lew H. Clement, of Ann Arbor, Mich., is again a visitor. His company has been mentioned as being a creditor of the Hallet & Davis Company, but they have no claims against the assigned company.

Mr. Frederick Lechner, of Lechner & Schoenberger, of Pittsburgh, Pa., was in the city simply on a pleasure tour.

Mr. Charles Sisson is visiting his family, who are old residents of Chicago.

Mr. P. J. Healy left last Monday for a ten days' Eastern trip, during which he will pay his respects to the three cities of Boston, New York and Baltimore.

Mr. P. J. Gildemeester was in town several days. As our understanding is, he has in the neighborhood of 200 pianos, which, according to the decision of the receiver, Mr. Williams, must be sold for cash. This is a hard thing to do just now. Mr. Gildemeester has left for the East, and will only stop over at Pittsburgh, Pa.

Mr. F. K. Smith, of Chase & Smith, Syracuse, N. Y., was here on business connected with their failure. It is believed the concern will endeavor to settle on a 50 per cent. basis.

Mr. Herrman A. Braumuller, son of Mr. Otto Braumuller, has been in the city for a couple of weeks, and will remain here until the middle of next week. Young Mr. Braumuller is visiting his uncle, Mr. L. M. French, and incidentally becoming acquainted with the trade.

'Crown' Pianos.

THE famous old piper of Hamelin town,
Once more had appeared in the land,
And with music so weird was fast leading off
All the children—a rollicking band.

But list! from the castle, clear notes rich and full
Through the air a sweet melody sent.
The pipes and the piper were gone in a trice,
For their spell had been broken by Bent.

The princess while traveling around for her health
Had visited city and town,
And, trying pianos all over the land,
Had finally purchased a "Crown."

It broke all enchantments, dissolved wicked spells,
All lands with its praise did resound;
And in quality, sweetness and richness of tone,
Its equal has yet to be found.

Though easy of action, artistic and neat,
No fabulous price need be paid;
The workmanship perfect without and within,
It outlasts every instrument made.

C. B. Alston, who conducted a sheet music and small instrument business in San Francisco, is reported to have recorded a chattel mortgage for \$300 in favor of Mrs. E. G. Cottingham.

The stock of pianos, organs and musical instruments of the Ludden & Bates Southern Music House, Charlotte, N. C., has been moved to the storeroom of the Wheeler Wall Paper Company, Mr. Chas. P. Wheeler having bought out the Charlotte branch music house. Mr. Will Wheeler will be the office manager of the music department, and Messrs. Wilmouth and Hood will be employed as traveling salesmen.

HOW IT'S GOING.

CHICAGO, July 19, 1886.

Dear Musical Courier:

In my young days when a firm was so unfortunate as to become bankrupt they did not say that it assigned or that it went into the hands of a receiver; they said that it "took the benefit." Failing was taking the benefit. I remember a story of a gentleman who came over here from Germany and went into business, and after a number of years one of his friends from the other side wrote to him and asked him what kind of a country America was. He answered something like this: "America is the finest land on earth; I have been here only six years, but I have already had three benefits." When the friend in Germany received this letter he naturally concluded that his acquaintance had gone into the theatrical business here, but he was in a commercial line, although it was not pianos.

What's the use talking so much about the failures? When I go into a piano wareroom here the first question is "Who's next?" How do I know who's next? I never consider the failures, because it's time enough to do that when they come, and besides that the novelty has worn off. Anybody can fail nowadays without becoming distinguished, and if people would only investigate a little deeper they would find out that failing is nothing new, anyhow. What's the use asking "Who's next?"

That reminds me of a story. A wealthy Hebrew gentleman of Jewish descent named Epstein invited an Israelite named Cohnstein to visit his new home. The guest was astonished at the grandeur of the house and the regal furnishing. "Yes," said Epstein, "the house cost me \$50,000 and I got it insured for \$80,000, and the furnishing cost me \$30,000 and I got it insured for \$50,000." "Well, why don't you?" said his guest Cohnstein. The next time a piano man asks me "Who's next?" I'm going to say "Why don't you?"

There is a great lot of firms destined not to fail, and they are the ones who are going to pull through, and after they have pulled through they are going to do a greater trade than ever; for trade will be done. How can it be otherwise? There is a constant demand for pianos for legitimate purposes, and those pianos will be sold legitimately, too. Out here there has been some terrible slaughtering of goods, both in prices and in terms, and some one had to suffer, sure, and the trade at large always suffers with the local suffering.

A traveling man said to me yesterday: "Old man, I don't see any future for myself in this piano trade. Our house is solid and good enough, but I will never get a show. The same thing will happen to me that happened to Maynard. Estey & Camp did not want anyone outside of the families to get any stock in the company when they organized a stock company, and that is the reason Maynard went out. I guess Estey & Camp were right, for a business of partners is a family affair. So it will be in my case, and I never will get any interest in my house, and that means that I will be a traveling employee for life." "What more do you want?" I asked. "Well, really I don't care; I'm tired of the business anyhow." "What do you propose to do?" I inquired. He could not reply. I told him that there was no use going into any new line, for no line was better than the piano and organ line, and he agreed by inviting me into the Great Northern to take something. I wonder if Maynard is going back to Estey & Camp now! Looks to me as if that was his place.

One of the best equipped organ factories in this country to-day is the Hamilton, in this town. Ever been in it? Elegant "shop," as the saying goes, and thoroughly organized. Mr. Clarence Wulsin, of Indianapolis, runs up here from time to time to take a look at things, but it is in such order that it runs automatically, I may say. Nice organ, that Hamilton.

"How's business?" one piano manufacturer asked another on Wabash avenue one hot afternoon this week. "Can't fill orders," was the reply. "For the Lord's sake, what do you mean?" "Can't fill orders; have none to fill," was the answer. I was present, and ran after him, but he dodged and got into Kimball's warerooms, where I lost him among the pile

of uprights. I wanted him to go to a photograph gallery to have his picture taken for you to reproduce. How was that for truth?

A rumor reached here to-day that a certain Eastern traveling man who has been held off the road because of other duties would receive an opportunity to resign soon. He does not represent a Boston house and so you can all guess who it is. I will not give it away, because that would be a breach of confidence, but I always thought that he talked too much with his mouth. I told him once: "My boy," said I, "take the advice of an old road man; never say anything you wouldn't want your firm to hear." Good advice, wasn't it? If a firm makes a mistake there is no reason why a traveling man should tell of it to the traveling man of another firm. That traveling man may want the other fellow's place. See?

Talk about pianos! If you want to see something absolutely new in the shape of pianos in case work, and in the interior finish and method of finishing off, just come out this way and look at the Story & Clark uprights. It is simply amazing to observe how much opportunity there has been open to original minds to apply new ideas to upright pianos. Everything is revolutionized except the casters the piano stands on. The whole structure is original from top to bottom, outside and inside, and then, besides, the tone, is beautiful, rich, luscious and musical. I have determined to get one of these Story & Clark pianos for my own use, for I know I can put it into my room and sell it right from there and make money on it. These instruments are bound to sell; bound to, there's no question about it, and you'll say so when you see the latest styles.

Poor Rice has had a tough time of it, but despite all he has many friends, and I would not be surprised to see him step up lively again and do something. I guess one trouble with Rice is that he does not know what the piano cost him to produce. A friend of his said to me yesterday in the Wellington Chapel that Rice was no financier, although he thought he was one. Well, that may be so, and that would account for the assertion that he does not know what it actually costs to make a piano. Counting the cost on paper is one thing, but the actual cost is quite another. This is one of the bad features of the business, for manufacturers who do not know the actual cost of construction are apt to undersell and thereby break the whole market. Rice can show you on paper just what it cost him to make a Schaeffer piano, but my friend contends that the paper calculation never fitted the facts. Did Rice ever put the cost of money into the construction cost of pianos? I wonder if he did.

By the way, how much do piano men pay in the way of shaves for money? How much are they shaved? I understand that the Hallett & Davis concern here paid as high as 1 per cent. per month, and that Smith & Nixon, of Cincinnati, paid as high as 2 per cent. a month, that is 24 per cent. discount, and on short loans I hear more is charged. I know a case of a small piano man in a small town who borrowed \$100 for one month from a shaver who charged him \$5, and when the piano man brought his little \$100 note the shaver handed him \$95. When the month came around he wanted to renew, and it was granted, and he gave the shaver a new \$100 note and a \$5 bill, and so it was kept up for years, and is going on to-day. That kind of business will kill anyone.

I remember distinctly speaking some six or eight years ago to a big New York piano man about discounts, and he said: "Let me tell you as a rule that no man can compete in piano manufacturing who pays more than 6 per cent. for money." Probably that is the trouble with a good many concerns. They are and have been paying too much for the use of money. Now, as far as I am concerned, I would say that as soon as a firm finds that it is going to be shaved the best thing to do is to call its creditors and let them advise in the matter, for just as sure as the shave comes along and becomes part of the business the business will get a black eye and the creditors will later on be called in, anyhow. It's all nonsense to hope against hope. Twelve, 15, 20, 24 per cent. interest or discount will bankrupt Rothschilds, much less a piano and organ business.

"What's the manufacturer of the gold string piano going to do if Bryan is elected?" I was asked

a few days ago. I said he would do just what he is now doing—nothing.

I just heard of a traveling piano salesman who hasn't taken a drink since January 1. Neither has he sold a piano since then. He has consigned some, but that doesn't count when you're drinking. Why, then, should it count when you're not drinking. All this talk about drinking piano salesmen is rubbish. When a whole lot of piano men get together and have a little jovial time some nasty tell-tale or alarmist or hypocrite enlarges upon the innocent racket and makes a great tale of woe and distress of it. Half the time there is nothing to it but good fellowship, and frequently considerable business is done too. Never listen to the gossip who runs out of the Wellington over to Steger's to tell of the awful times across the way and the drunken piano men gathered there. There are no drunken piano men. It's all rubbish, and everybody knows it.

There was a piano sold at retail for cash last week in Omaha.

I received the following communication a few days ago from Hancock, Mich.:

DEAR MR. POCET—What you don't know about the piano business I should like to know. Therefore I would like to ask you to tell me:
 1st. Is a warranty on a piano worth anything?
 2d. How much can I get for a collection of warranties?
 3d. Does it make any difference whose they are?
 4th. Can I get anything extra for framed ones?
 5th. Can I get anything extra for warranties of pianos all paid up?
 Yours,

That isn't so bad. I did not reply because I shall reply in these columns, and as this is a dealer he reads the paper, and of course must read it or he never would have addressed me.

The mere warranty is worth more than the idea of the warranty. When a dealer gives a manufacturer's warranty to a purchaser it's only an idea. The warranty itself would be worth more if it were printed on tissue paper. Of course a collection of warranties on tissue paper would be worth something in the way of saving in a well regulated household, and it would make no difference whose they are. Under those circumstances framed warranties would be worth nothing, for it would be too much trouble to take each one out of the frame. The last question is answered in these answers.

It is remarkable to observe how many dealers there are who are not even educated in the rudiments of the business. A dealer asked me the other day whether, if he agreed to tune a piano for a customer three times a year, it would not be all right if his tuner would tune the treble the first time, the bass the next time and the middle register the next time. Of course I told him that was all right. What's the use arguing with such a man? As he left me I told him always to instruct his tuner to take a tuning hammer along when he goes out to tune pianos.

Another dealer recently asked me what excuse he should make when parties who have purchased come to him with the complaint that the piano has become rusty around the pins and strings. I told him to tell them that the piano is standing in a damp place. "I'm living with my mother-in-law and I sold her the piano; what am I going to do?" "Oh," I gasped, "that changes it." Surely here was a dilemma. The mother-in-law had left the placing of the piano with the piano man. "Well," said I, after a while, "tell her that's the proper thing with all fine pianos." "I did," said he, "and she called me a fool for taking her for a fool." "Well," said I, "exchange the piano for another." "I haven't got as good a one in stock as that, and my wife uses it and I don't care to have a cheap piano in the house." I lost patience then and

told him I could advise him no further. However, I asked him whose make it was and he said it was a stencil. I looked at him four minutes and half and shook his hand, mournfully glancing at his whiskers. He asked me where the Rock Island depot was and I took him there. "Do you sing?" he finally asked on the platform. I told him no. "I do," he said cheerfully, "and do you know my favorite song?" he asked. I told him no. "My Mother-in-Law Is a Lady." "All aboard!" cried the conductor, and I took the car back or rather it took me back. Some of these dealers—well.

If I thought I could do any business in New York I would come on, although this is a great summer resort for those who haven't got money enough to leave here. But I guess there is enough business going on in New York without me. Any firms there shipping pianos by the carload at present? Lots of cars to be had just now. Lots of loads, too. But how about the pianos? Any to be had in New York?

M. T. POCET.

The Piano Exhibit at Berlin's Exposition.

[In the last issue of this paper appeared an article from the pen of Mr. Reinhard Kochmann descriptive of the musical merchandise exhibits at the Berliner Gewerbe Ausstellung. The appended letter from the same writer was intended as an initiatory one, but a delay in the European mails prevented its being so used. Of course it will be read in conjunction with the former one.—EDS. THE MUSICAL COURIER.]

BERLIN, June 11, 1896.

Editors *The Musical Courier*:

WHEN I promised you to write an article about my "first impressions" of the piano department at the Berliner Gewerbe Ausstellung I thought the contract an easy one. However, when I arrived upon the field of Berlin's honor and pride this morning to be again impressed by the display of pianos (as I told you, I had been there twice before, but failed to recollect any direct "first" impression), I found that I had shouldered a rather serious obligation.

Although I was mentally well prepared for the reception of anything akin to an impression, I must confess my interest was but seldom aroused beyond the common level, and I do not even now remember where it really began and where it ended; in other words, I did not experience a single genuine "first" impression.

The chief reason lies, no doubt, in the fact that I wandered into Gruppe XII. (musical instruments, &c.) without being exactly aware that I had left the furniture department adjoining. Maybe had I gone through the division for metal wares on the other side, and had one of Frati's big hand organs or merry-go-round orchestrions warned me of my approach to the Temple of the Muses, I would have been more on the alert for a sensation.

Well, I was there, and the best I could do was to screw up my attention to the danger limit of a critic. I tried to obtain a fairly collective view of the "Gruppe," or even a portion of it, from various points, but soon saw the futility of my efforts. Unlike the system prevailing at Chicago, which left it to each individual exhibitor to erect a booth according to his own artistic tastes or the length of his purse (the piano makers generally suffer no want in either direction) in the allotted space, the committee on installation has here provided accommodations on a certain ready-made, uniform and cheap basis, with little attempt at decoration.

On both sides of a broad centre aisle are so-called "Cojen" (the proper American term would be "stalls" or "box stalls") of different size (the majority about 12 feet by 12 feet), separated by a plain wooden partition about 10 feet high and painted a light olive green. Of the privilege to decorate the interior of the stalls on lines befitting a piano display, only a few exhibitors availed themselves to an appreciable extent, though most of them have covered the floor with carpet or linoleum, and, for the protection against moisture from above (the roof of the

FACTORIES.

THE BALDWIN PIANO,
CLARK AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYHILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYHILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HESSEY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

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building leaks in several places some have put up a can-
vas ceiling. If, as one of the young ladies in attendance
complained to me, it becomes necessary on rainy days to
cover the instruments with rubber spreads to prevent serious
injury, it cannot surprise anyone that the piano
people did not invest much money in draperies and ornaments.

C. Bechstein has by far the most prominent location—an elevated platform in the shape of a semicircle at the end of one of the two rooms—and also shows the most complete collection of instruments, all superb in workmanship and mechanism, and in their finish especially adapted to the climate they are intended for. Of the several original designs I will mention a concert grand in white and gold, with tinted carvings, representing Wagnerian opera ideals; an upright in First Empire style (dark mahogany), one of teakwood in Japanese style, and a third one of Old English design in antique mahogany. A very unique creation is, furthermore, a small upright with movable keyboard intended for orchestra pits, and which, through very simple contrivances, can be readily transformed into a director's music desk.

J. L. Durpen stands next in line with his exhibit. I need not say one word as to excellence of construction, because the product of this firm is world famous, and deservedly so. Among the special cases shown the following arrested my attention: a baby grand in walnut, style Henry II.; an upright, rococo style (Louis XV.), in ivory finish, with tinted floral carvings across the front, and an upright in dark mahogany, First Empire style. Particular credit for innovations design and finish also deserve G. Schwechten, Carl Ecke, Pianoforte Fabrik "Enterpe" (Albert Gast & Co.), F. Rösener and Julius Pfaffe. To the exhibits of these houses I will give a more detailed consideration when you ask me to write my "second" impressions. Until then I may also defer the general technical discussion of the piano display. I cannot, however, close this narrative without stating that, in my opinion, impartial and unbiased as you know it to be, the piano industry of Berlin has made marked progress during the past decade in almost every department of construction, and that, while a good many things in connection with its representation at the Berliner Gewerbe Ausstellung could have been better, on the whole the showing made reflects credit upon every participant.

Yours sincerely,
REINHARD KOCHMANN.

Webber's Tragic Death.

WILLIAM B. TREMAINE, W. A. Webber,
G. H. Davis and Frank Buscher sailed for Jamaica Bay last Saturday afternoon. The point of embarkment was the Hudson River Yacht Club quarters at Ninety-second street and North River. At Forty-second street the yacht containing the party was run into and Mr. Webber lost his life. Mr. Webber was about fifty-four years of age and the head of the paper cutting department of the Aeolian Company at their factory at Meriden, Conn.

Regarding the accident Wm. B. Tremaine said:

"We were sailing down against the tide, with a northwest wind, which was very puffy. We hugged the Jersey shore in order to avoid the tide—got along nicely until opposite Forty-second street, when we were signaled by a tug, which was coming out from its berth with a large schooner in tow. The captain of the tug requested us to go about so that he could have room to get the schooner far enough away from the tug to permit him to handle her properly. We went about and stood almost directly across the river on the New York shore. Immediately after going about, we discovered the ferryboat coming right toward us at about 100 or 150 yards from us; she seemed to be coming at full speed. Webber and I were in the cockpit, with Davis at the helm. Webber, who was very timid, seemed to lose his head. We, of course, all saw that unless the ferryboat stopped we would be run down, as our sails had not fully caught the wind and we had no steerage way; we were, therefore, utterly helpless for the moment.

"As soon as we discovered the situation, my first thought was evidently the same as Webber's, who stood up, ready, when the ferryboat struck us, to reach up and grasp the front deck of the ferryboat, expecting, of course, assistance to help us on board; but on second thought, knowing the direction of the wind and its puffy condition, I concluded it would be the very worst possible thing to do, and started to go across to the starboard side, calling to Webber to come, and supposed that he was right behind me. The ferryboat struck the boom, which eased away, at the same time drawing our bowsprit under the ferryboat, and in close proximity to the wheel, which at that moment commenced to back water. I was standing at the mast at this time, and turned to see where Webber was, and saw Frank Buscher (Davis' assistant) standing near me as white as a sheet, with purple lips and trembling all over.

"I thought he was going to faint away or drop overboard, but he spoke and said, 'Let us stick to the boat.' I had planned when the boat was struck, if she were upset,

to jump into the water. All this time I had not the slightest doubt or fear for my personal safety until Frank called my attention to the wheel, saying, 'We are lost, the wheel will grind us to pieces!' I hollered as loud as I could to stop the wheels, at the same time grasping one of the stanchions under the ferryboat, getting my arm around it and holding on for dear life to keep us from going under the paddle-wheel. It was only about an in-

surface; but no movement or struggling. I inquired of Frank whether Webber had been struck. He replied he thought not, but had jumped into the water. In the meantime the confusion had taken my attention from the boat, until some one from one of the other vessels hollered for us to look out. I then saw we were drifting and the wind was taking us into the jaws of another tow. We immediately dropped the sail, and I got hold of the jib-sheet rope, told Frank to grasp the tiller, and I took charge of the boat.

"We managed to get into the dock just a few piers below the Weehawken ferry, where we were surrounded by quite a crowd of dock hands; none of them, however, could give us any information in regard to the man who jumped overboard, and so we waited in suspense for an hour and a half for Mr. Davis to return, hoping we could hear something favorable of poor Webber. I do not remember of ever spending such an hour and a half before. The moment Davis arrived I inquired about Webber, and he said, 'Poor Webber was dead, Mr. Tremaine, before he struck the water.' I asked him how he got aboard the ferryboat. He said, 'When I started to the front of the boat, Webber crept under the sail and waited the approach of the ferryboat, and, as soon as it got near enough, he jumped and caught the front of the boat. He (Davis) called to him three times to let go, as he saw at once the danger he was in from the boom. At the same time he grasped the boom and tried to keep it from striking Mr. Webber. All this time there was no effort made whatever on board the ferryboat to assist us; in fact, the passengers were thoroughly demoralized—the women screaming and rushing back to the cabin, followed by the men.'

"Poor Webber was left hanging until the crash came. A puff of wind came, breaking the boom in the centre and throwing Davis forward. He said it was a matter of getting under the ferryboat or making an effort to grasp the floor of same. This he did, and, being an athlete, threw himself up, got his chin over, and with the aid of the left hand, which held him in this position, he reached with his right hand and caught the netting that was on the side of the boat and drew himself up. Shortly after the snapping of the boom Webber dropped into the water. Mr. Davis stated that he saw the boom strike Mr. Webber and pin him to the boat, and as we sheered around it seemed to be grinding his head against the side of the ferryboat, and of course, as soon as released, his body dropped into the water and out of sight."

Mrs. Webber has been in Somerville, Mass., with her daughter, spending the summer. Immediately after the accident they went to their home in Meriden.

Up to the hour of going to press the body of Mr. Webber had not been recovered.



W. A. WEBBER.

stant that I was able to hold on, but it seemed a long time; however, it was sufficient to prevent us from touching the wheel, and at this moment the bell rang and the wheel ceased to revolve. In the meantime I heard a terrible crash, and immediately after a splash into the water. I supposed it was our mast. A moment after we were free from the ferryboat, with the boom broken in the centre the sail ripped from one end to the other, stanchions pulled out, and the guide rail of the tiller torn off—in fact, the boat was in the most dilapidated condition possible. I called to Frank, asking where Webber and Davis were. He pointed to the ferryboat. I saw Davis standing on the rear of the ferryboat, called to him and asked him where Webber was. He pointed to the water. I looked down and saw a boat thrown overboard from a large four-mast schooner, immediately after a man jump into the water, and at the same time Webber's head appeared above the

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Virgil Practice Clavier Factory.

THE New York *Times* a few days ago said of the Virgil Practice Clavier Company's new factory:

"The new factory at Steinway, L. I., of the Virgil Practice Clavier Company, and which is so nearly completed that it will be fully occupied by the company about the middle of July, is both substantial and commodious. The erection of the new factory was rendered necessary by the largely increased demand for the instruments made by this company, a demand which it could not supply while it was in the cramped quarters of the old factory in West Forty-fifth street, this city. The company has largely outgrown the facilities of the old factory, and there was a crying demand for more space in the different departments. The Virgil company also felt that it was a great desideratum to have all the different departments of the manufacture of the claviers grouped under one roof, so that not only the facilities for turning out the instruments might be greatly increased, but also that every article used in the instruments could be made in one establishment. It could not extend the factory in this city, so it went over to Steinway, where an excellent and convenient location was secured not very far from the Steinway piano factory. New buildings have been erected there, in which every part of the Virgil practice clavier, the hardware, keys, case and all, can be made on the premises, enabling those in charge of the manufacture to see just what goes into the instrument before it is placed in the warerooms.

"The Virgil Practice Clavier is an adjunct to the thorough study of the piano and its technique. It is a toneless piano with an action that can be adjusted so as to strengthen or weaken it at will. The purpose of the clavier is to make the touch accurate, firm, vigorous, elastic, sensitive, discriminative, delicate, enduring and finished. It stops the annoyance from piano practice, saves a good piano, and has many other advantages which commend it for scholar and finished player as well. The most eminent pianists use it, and indorse it highly for the mechanical portion of piano playing.

"The new factory will be a vast improvement over the one now occupied by the company. It consists of two three-story buildings, one of brick and the other of frame. The buildings form a hollow square on a plot of ground which has a frontage of 100 feet on Theodore street and a depth of 125 feet. With the yard for the storage of lumber the area of the establishment is 60,000 square feet. The ground floor of the brick building, which faces on Theodore street, is set apart for the general offices of the company, the delivery and shipping departments, and the office of Frederick Funke, the general manager. The floor above will be used entirely for the manufacture of keys for the claviers, and the third floor will be taken up by the varnishing and polishing rooms.

"The ground floor of the frame structure will be the mill room, where all the lumber will be cut and sawed, ready to be turned into cases. The second floor will be used for the manufacture of the cases and for active work exclusively, and on the third will be the finishing department, while every instrument made will be examined and tested before it leaves the factory.

"Sixty men will be constantly employed in the new factory. They are all skilled workmen and the company is justly proud of the work they turn out. The Virgil Practice Clavier Company has been in existence six years. It is incorporated under the laws of this State, and its officers

are: Edward M. Bowman, president and C. S. Virgil, secretary and treasurer. Owing to the demand in the West for Virgil practice claviers, the company will in September open a branch office in Chicago."

Current Chat and Changes.

Theodore Pfafflin, of Chickering & Sons' New York house, accompanied by his wife, spent Sunday in Swatara, Pa., on a visit to his recently married daughter.

Hamilton & Jenkins will open a new store in Bramwell, W. Va.

The Strauss Piano Company, of Gainesville, Ill., will begin business about August 1.

H. B. Tremaine, of the Aeolian Organ Company, who went to Quogue, L. I., to recoup his health, has decided to try White Lake, and is there now.

J. T. Elliott, music dealer, Sullivan, Ill., is reported to have recorded a chattel mortgage.

William Andrews, of Decatur, Ind., will open a music store in Geneva, Ind., in a few weeks.

Henry Gennett, vice-president of the Star Piano Company, Richmond, Ind., is enjoying a vacation at Buzzard's Bay.

David Quattlebaum has sold his sheet music business in St. Paul, Minn., to his brother Julius.

H. H. Hale, Athens, Ga., has given a real estate mortgage for \$600.

Hurteau & Fourcher, dealers in pianos, organs and sheet music, Montreal, Can., are reported to have dissolved partnership.

Jas. Harden & Son, Sterling, Ill., is reported as giving a deed of \$4,000 to Jas. Harden.

William K. Beard, & Brother dealers in pianos, organs and musical merchandise, Quebec, have sold their business to Storrs & Riordan.

H. A. Rahd, Augusta, Me., has given a chattel mortgage for \$375.

A. Bowman, San Francisco, Cal., dealer in pianos, organs and musical merchandise, is reported to have given judgment for \$4,300.

A chattel mortgage for \$1,000 is recorded against Chas. H. Howland, Boston (Charlestown), Mass.

John Mitchell and Alfred L. Greenman have formed a copartnership, for the purpose of carrying on the music business in Marion, Ind.

John West, proprietor of the Clarkston flour mills, Clarkston, Mich., has purchased an interest in the S. E. Clark & Co. music house, Detroit.

Conrad Berg, who conducted a small musical instrument business in San Francisco, has given a mortgage to Mrs. C. G. Benedict for \$1,700.

C. H. Rundel, who recently resigned from the house of A. W. Fischer, Los Angeles, Cal., to go with the Gardner

& Zellner Piano Company, of the same city, is now in New York visiting Geo. Steck & Co. and Chickering & Sons.

C. G. Simenton, dealer in organs and sacred music, San Francisco, will retire from business as soon as his stock is disposed of, and will engage in evangelical work.

Bent's Great Catalogue.

GEORGE P. BENT, of Chicago, the piano manufacturer of "Crown" fame, never does things by halves, as is once more witnessed in his new catalogue with flexible cover, just to hand. It is a great book for piano men of all kinds and conditions to study, and embraces far more than the usual piano catalogue.

Of course the various styles of the "Crown" pianos are amply described and illustrated—and they are styles remarkable for originality and novelty—and the operations of the orchestral attachment and Practice Clavier are explained fully. All the "Crown" pianos except Style J have these attachments.

Then we find the Bent factory completely illustrated, both exterior and interior; all the departments and the groups of workmen of the various sections photographed. This constitutes twenty-two pages of illustration alone showing the "Crown" factory in working condition.

Hereupon follow the testimonials of such musicians and pianists as S. B. Mills, Fred. H. Pease, Max Maretz, W. S. B. Mathews, Hugh A. Clarke, S. N. Penfield, X. Scharwenka, and pages on pages of other encomiums on the "Crown" piano.

Mr. Bent then follows with his World's Columbian victories, showing diplomas, &c., and the tributes from the many State managers in whose State buildings the "Crown" pianos were used during the fair.

Following this long array come the press comments on Mr. Bent's establishment, his methods and his pianos, and they are most flattering.

Suggestions regarding the proper use of the "Crown" orchestral attachment and the Practice Clavier are appended, together with musical examples of the imitations that can be effected. For instance, the harp, the zither, the banjo, the guitar, the mandolin, the bagpipes, the music box, the ancient instruments such as the spinet, clavichord and harpsichord.

Altogether this catalogue book, as we may term it, is a most comprehensive study of the whole "Crown" establishment over which Mr. Bent presides, and every dealer should get hold of a copy and digest it mentally to learn how extended has become the character of the piano business, for this catalogue shows new and interesting phases of it not known before.

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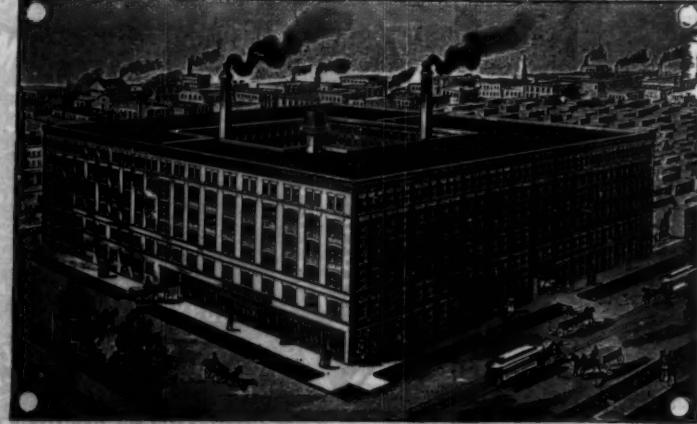
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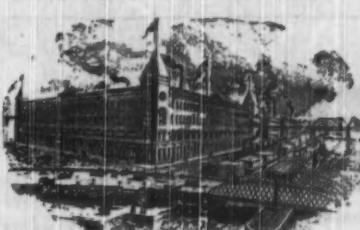
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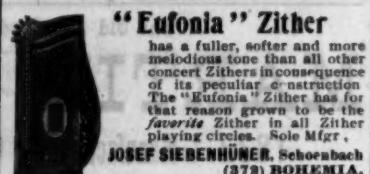
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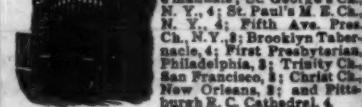
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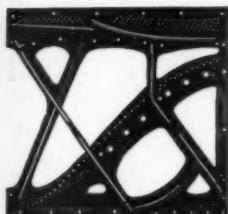
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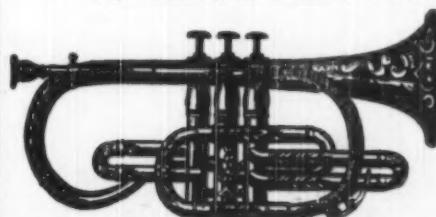
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